

Pizza Time Theatre, Inc.
Theatrical Standards Manual

Manual Changes

When changes are received it is the responsibility of the Manual holder to remove any old, out-of-date procedures, add the new ones in the proper locations, replace the TABLE OF CONTENTS if a new one is provided, and destroy the old materials.

INDEX

Standards Index

Standards Index (Cont'd.)

Standards Index (Cont'd.)

SECTION: 1.0

DESCRIPTION:

Stage Installation

Instructions

SECTION: 1.1

DESCRIPTION:

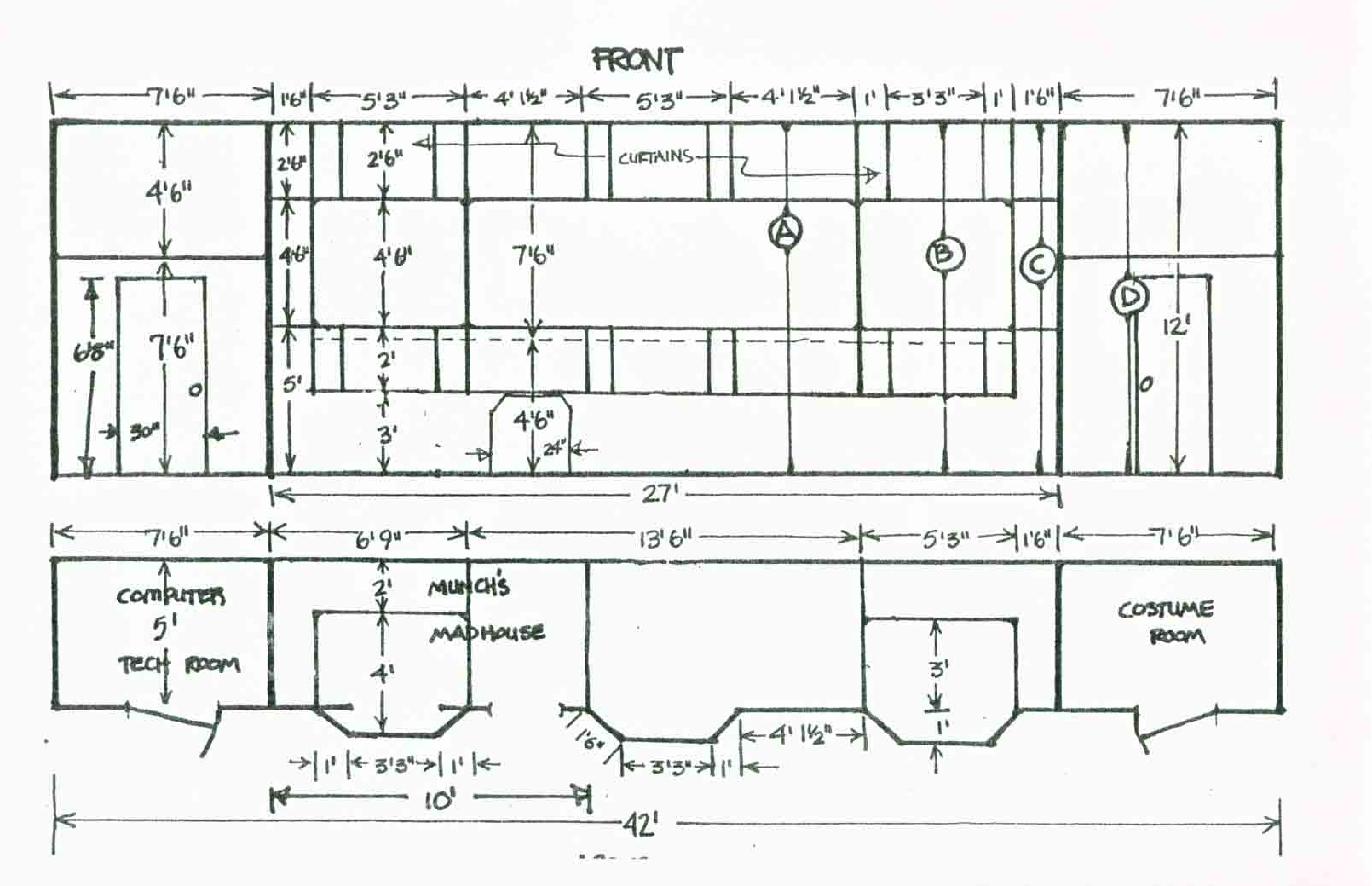
Dimensions

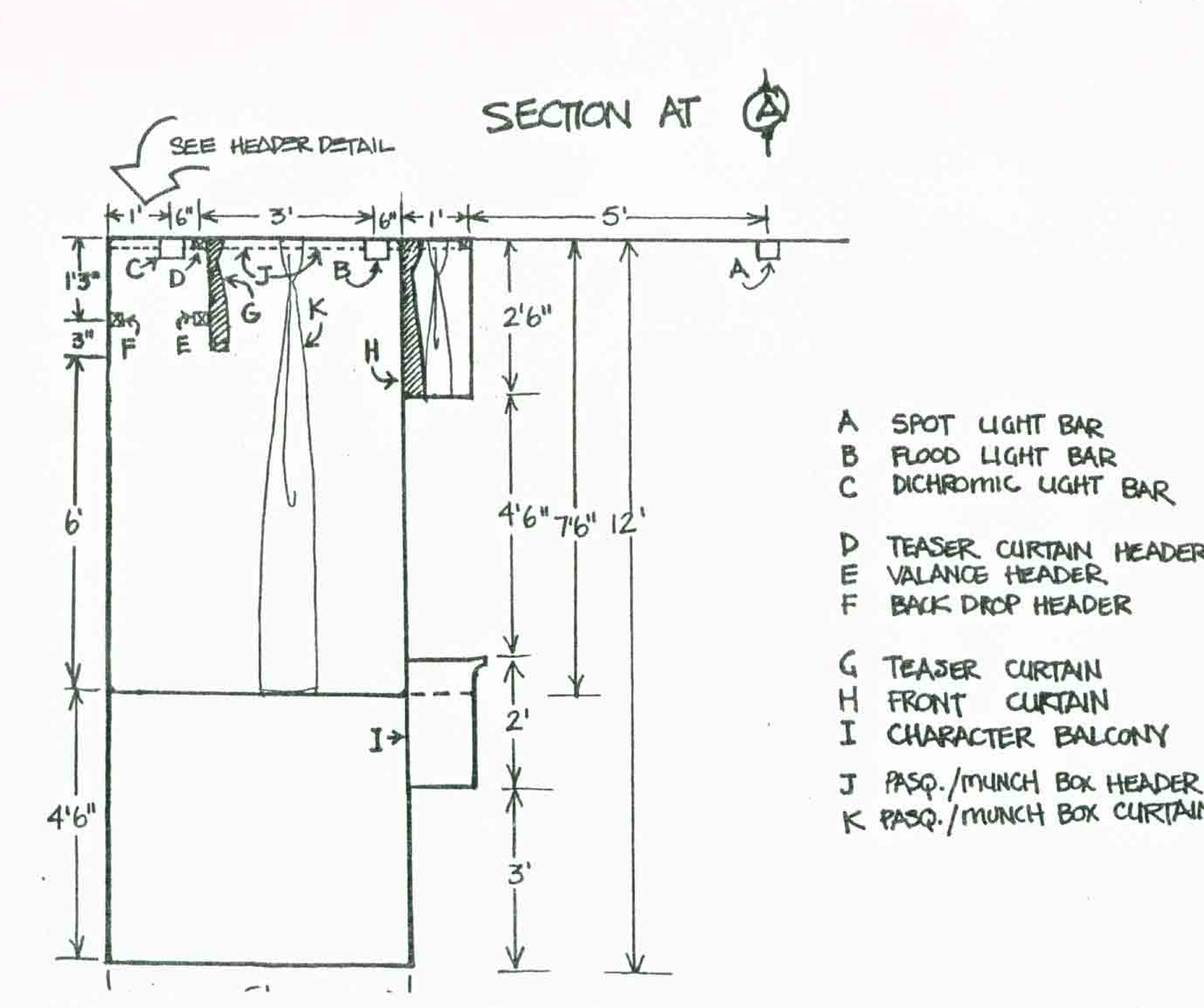
SECTION: 1.1.1

DESCRIPTION:

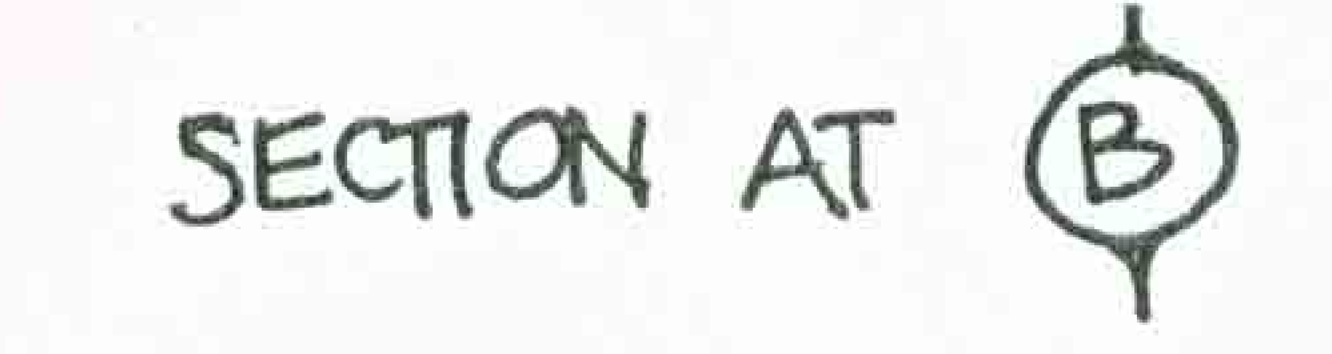
Stage Dimensions

STAGE DIMENSIONS




SECTION AT A
SEE HEADER DETAIL
1'
6"
3'
6"
1'
5'
1'3"
3"
6'
4'6"
2'6"
4'6"
7'6"
12'
2'
3'
A
B
C
D
E
F
G
H
I
J
K
A SPOT LIGHT BAR
B FLOOD LIGHT BAR
C DICHROMIC LIGHT BAR
D TEASER CURTAIN HEADER
E VALANCE HEADER
F BACK DROP HEADER
G TEASER CURTAIN
H FRONT CURTAIN
I CHARACTER BALCONY
J PASQ./MUNCH BOX HEADER
K PASQ./MUNCH BOX CURTAIN

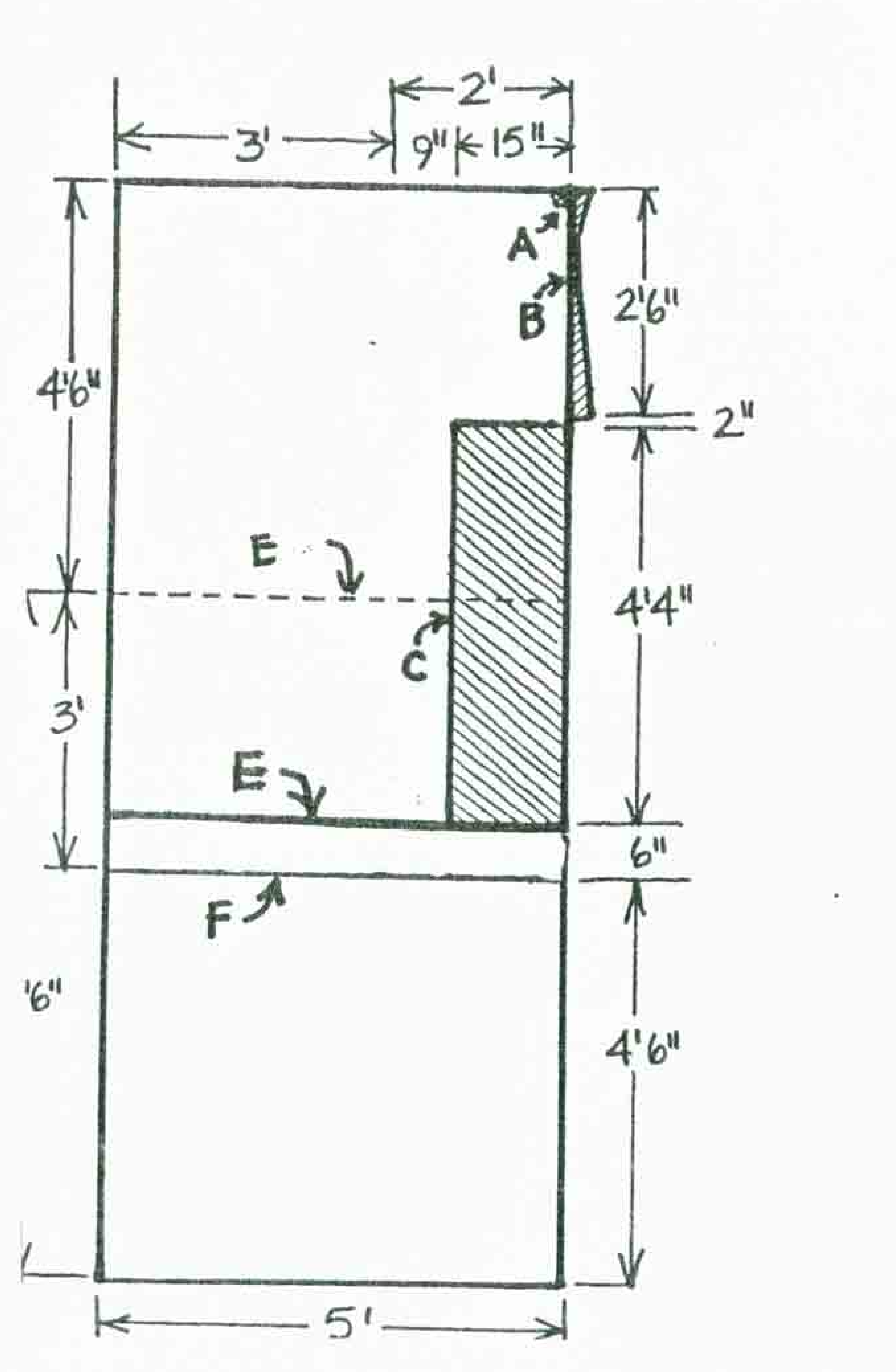
SECTION AT (B)



A SPOT LIGHT BAR
B FRONT CURTAIN
C FRONT CURTAIN HEADER

D PASQ./MUNCH BOX HEADER
E PASQ./MUNCH BOX CURTAIN

SECTION AT (C)

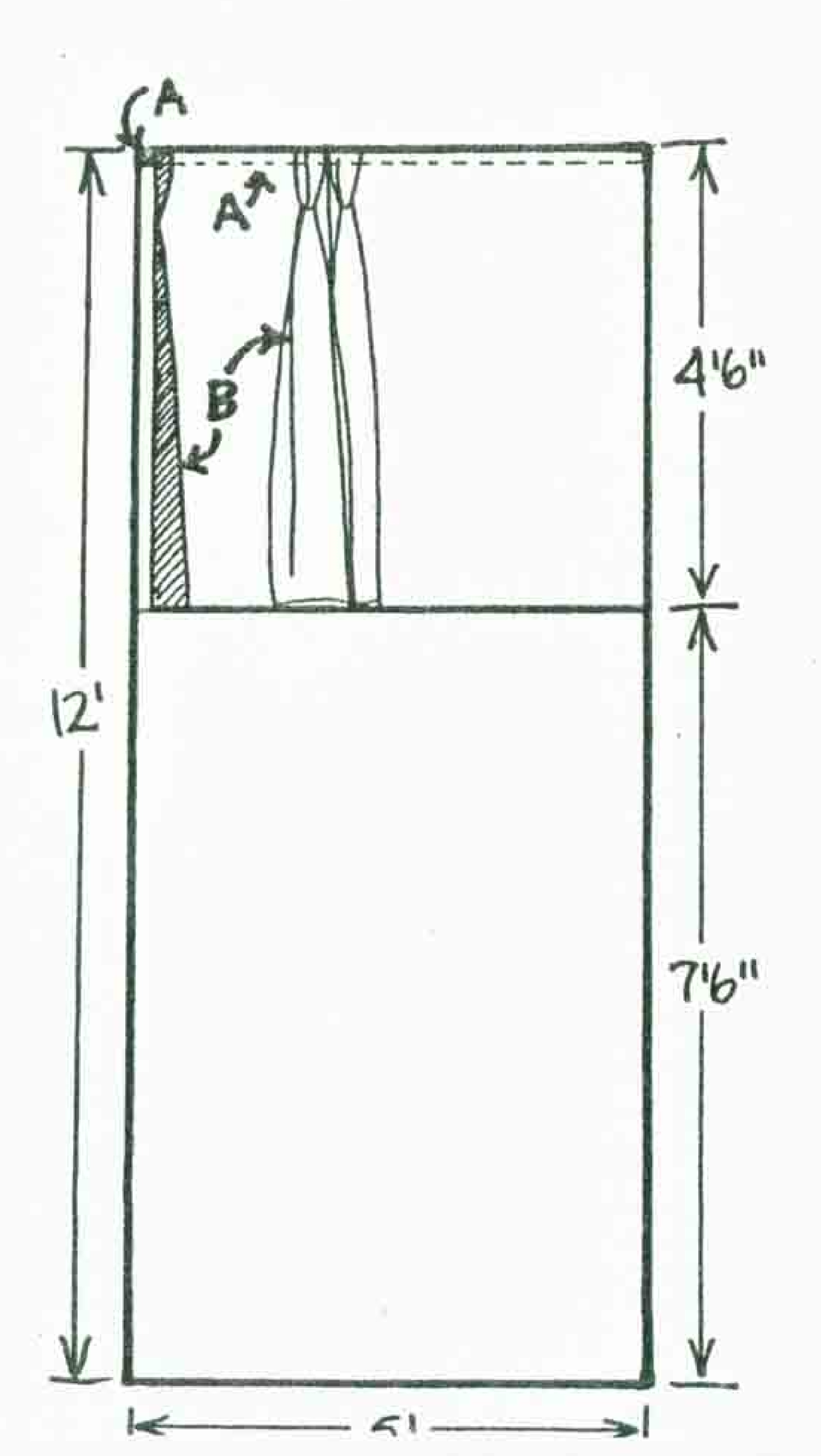


A SPEAKER FRONT HEADER
B SPEAKER FRONT CURTAIN
C JBL 4680 SPEAKER

D SPEAKER FLOOR
E BAND/BIRD FLOOR
F CHARACTER FLOOR

SECTION AT

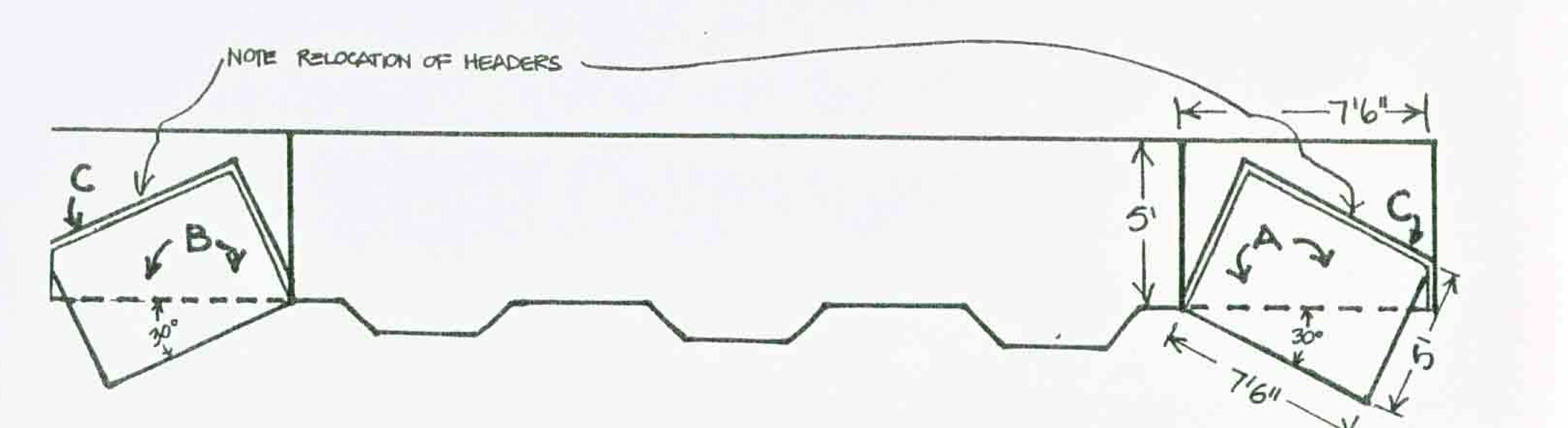




A BAND/BIRD BOX HEADER
B BAND/BIRD BOX CURTAIN

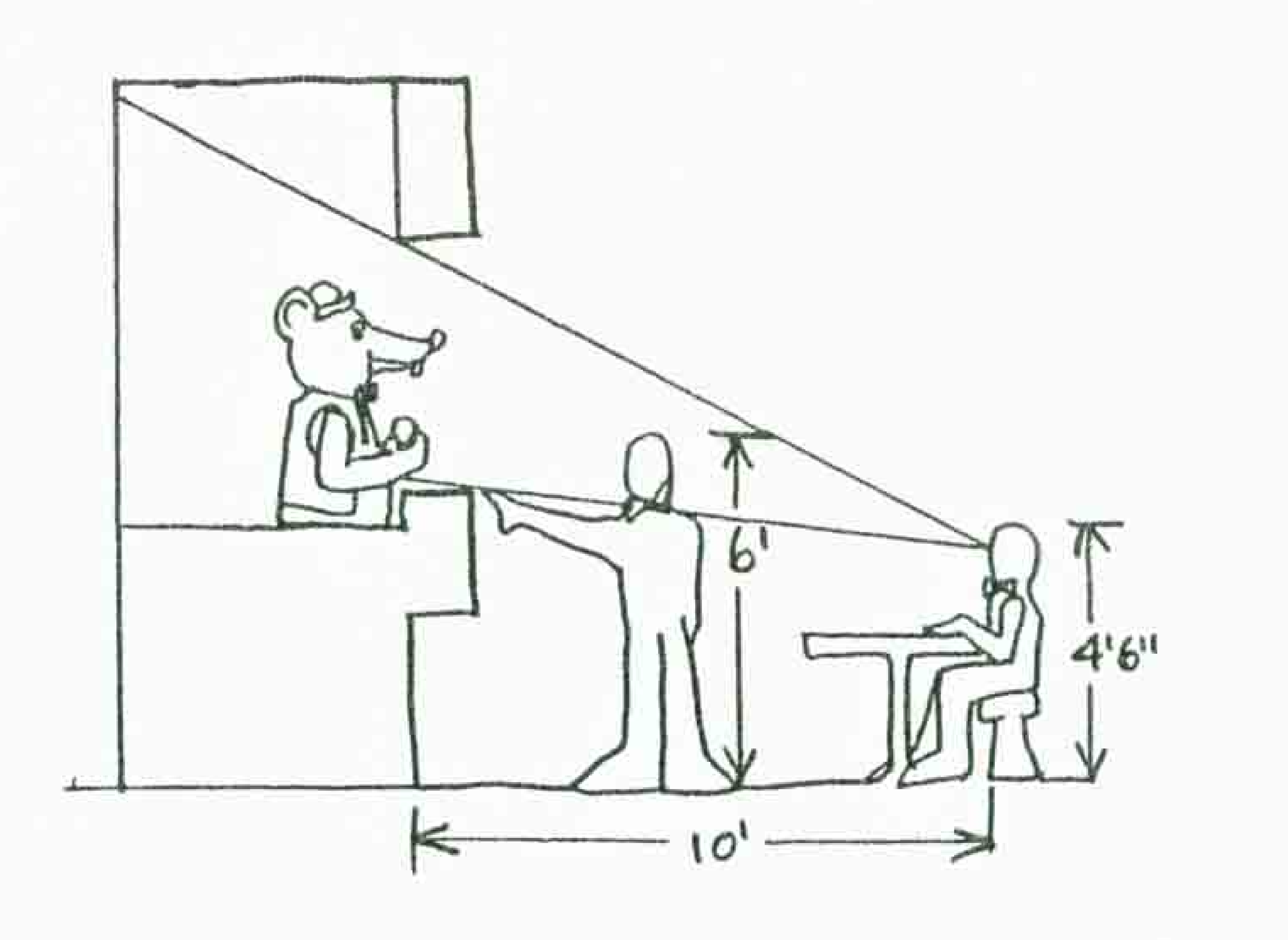
STANDARD STAGE
with FOLDED BIRDS & BAND

A BAND BOARD
B BIRD BOARD
C RE-LOCATED BIRD/BAND BOX HEADERS



STANDARD STAGE

SIGHT LINES AT TEN FEET

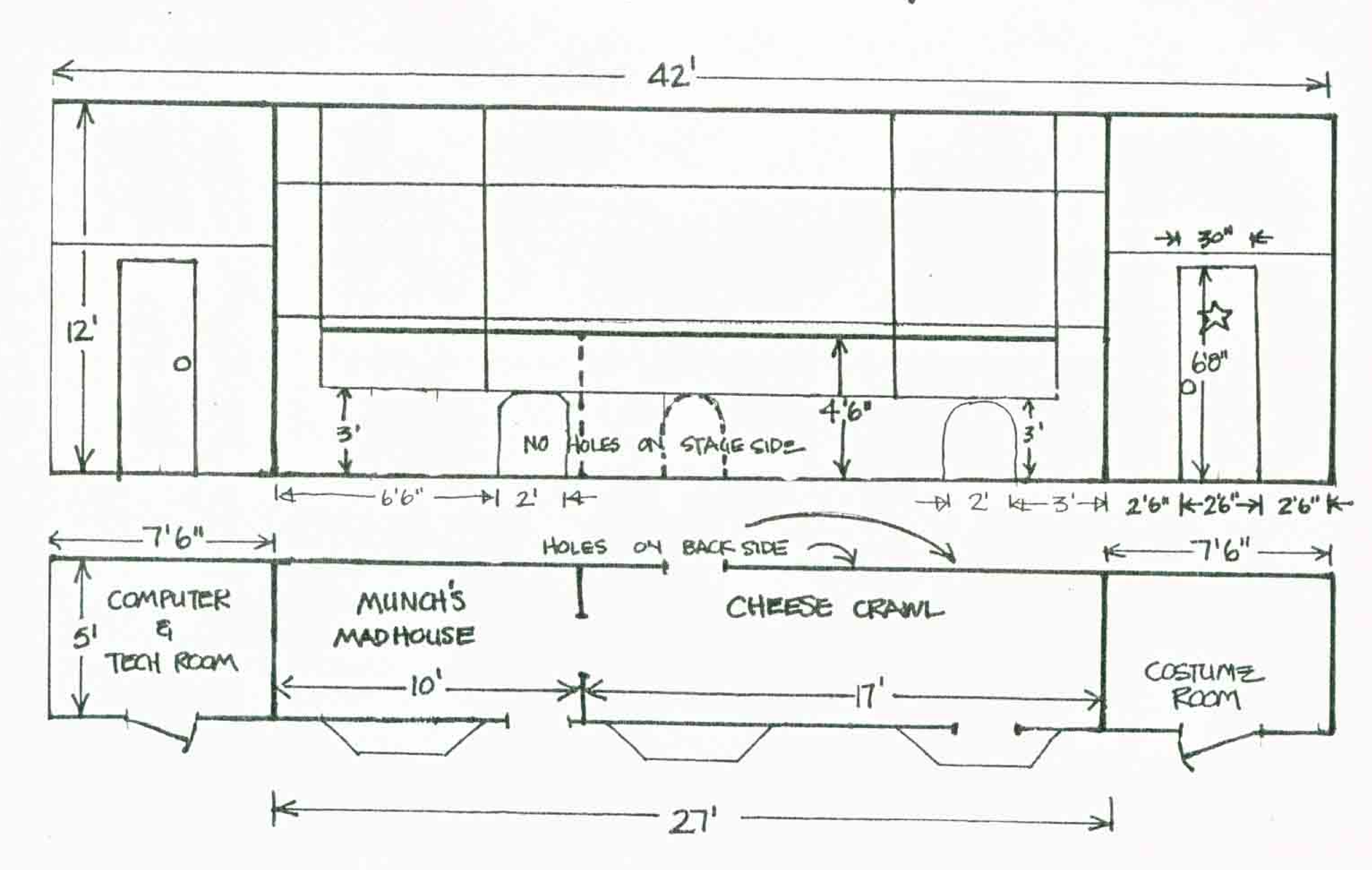


SECTION: 1.1.2

DESCRIPTION:

Cheese Crawl, Munch's
Madhouse, Computer Room
Dimensions

STANDARD STAGE
with CHEESE CRAWL, ETC.

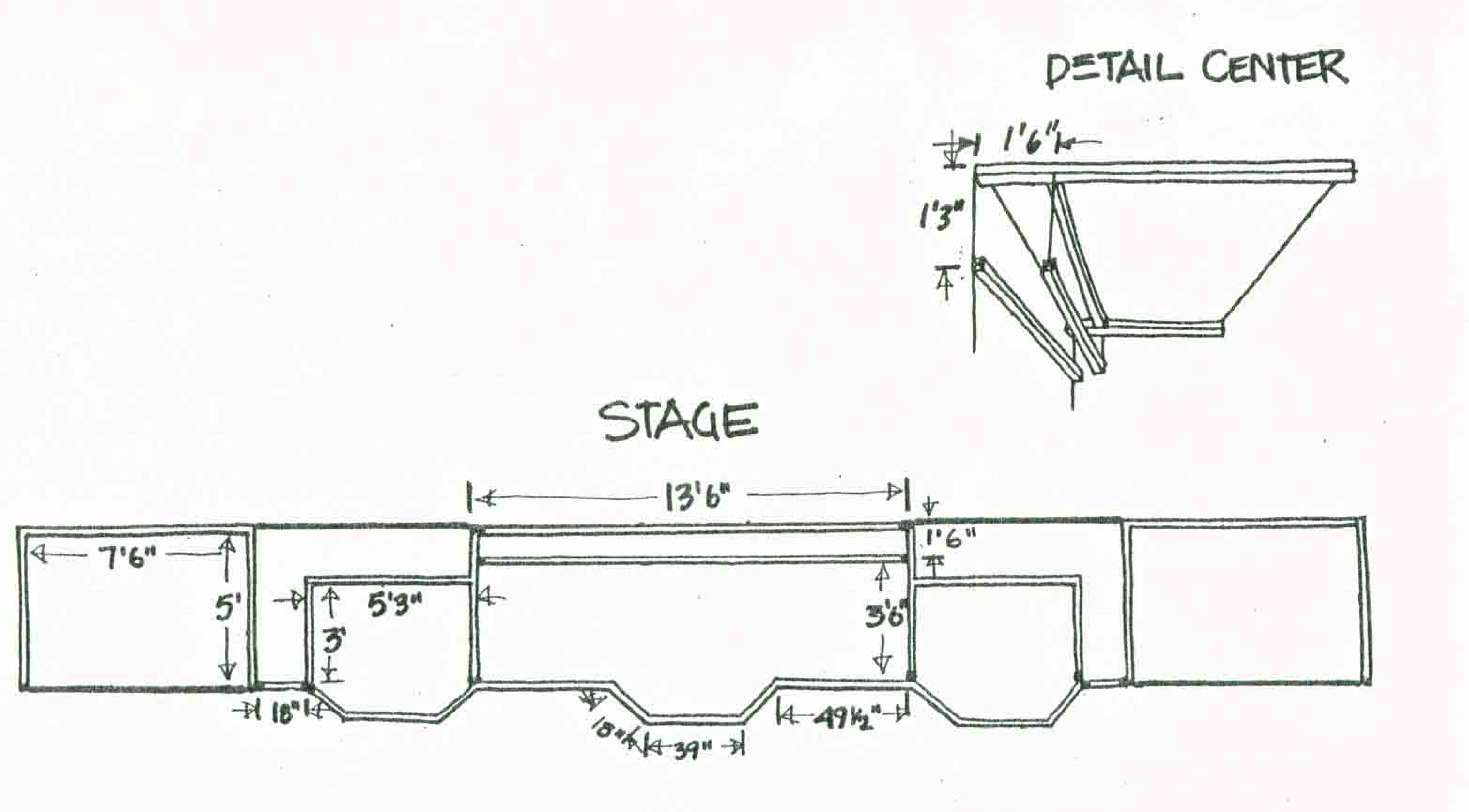


SECTION: 1.1.3

DESCRIPTION:

Curtain Header Dimensions

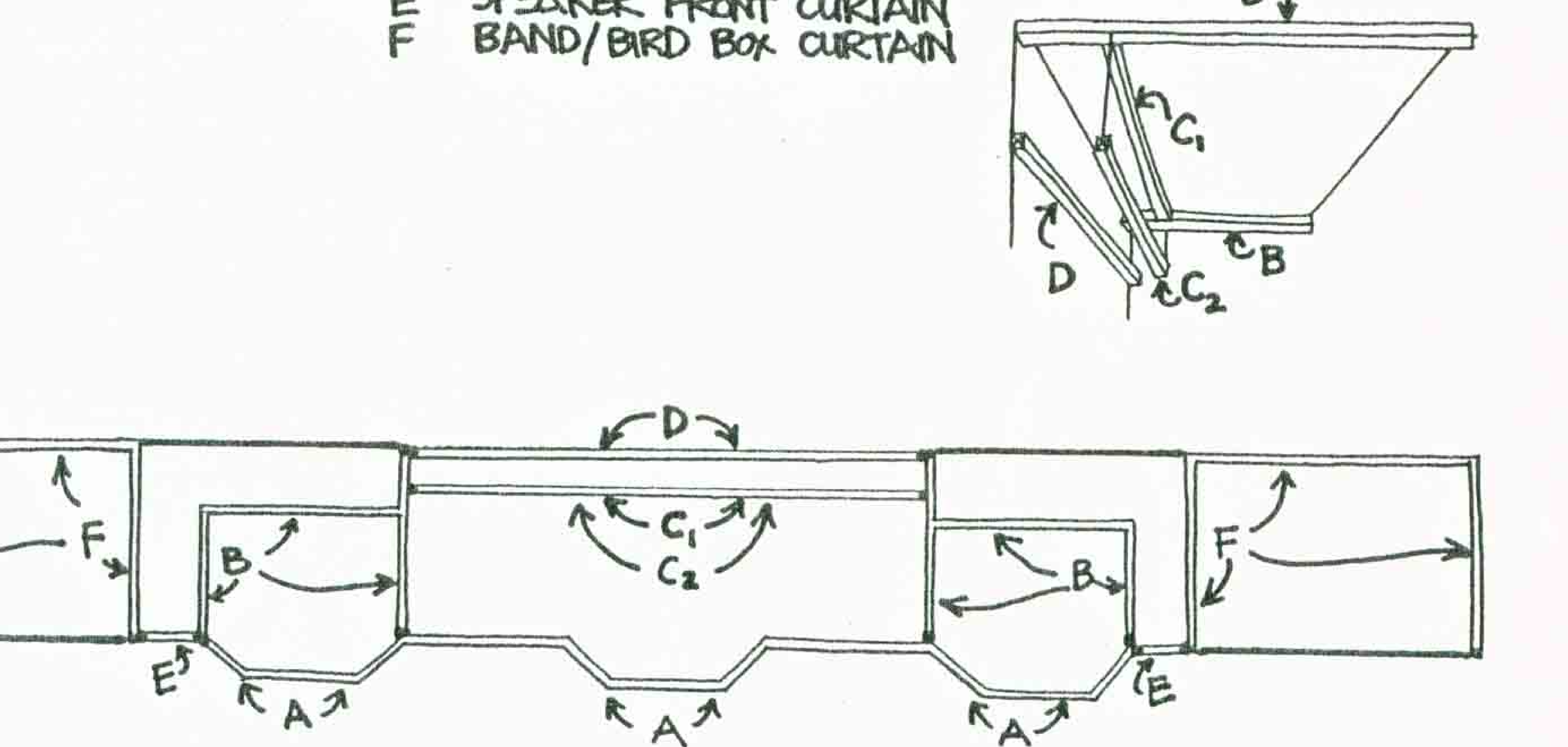
HEADER DIMENSIONS



HEADER DETAIL

- A FRONT CURTAIN
- B MUNCH/PASQ. BOX CURTAINS
- C_1 TEASER (CEILING)
- C_2 VALANCE (SUSPENDED)

- D BACK DROP
- E SPEAKER FRONT CURTAIN
- F BAND/BIRD BOX CURTAIN

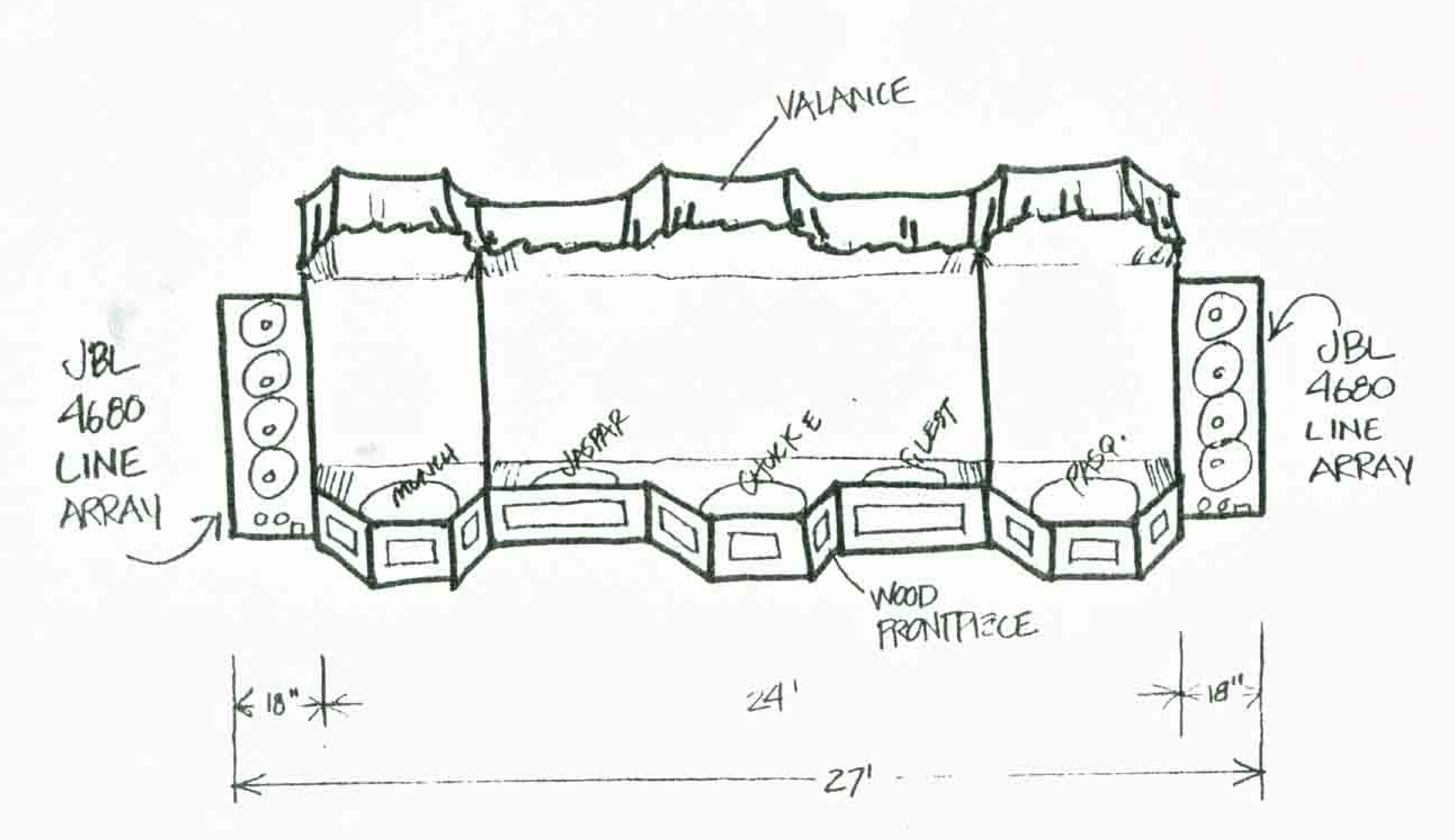


SECTION: 1.1.4

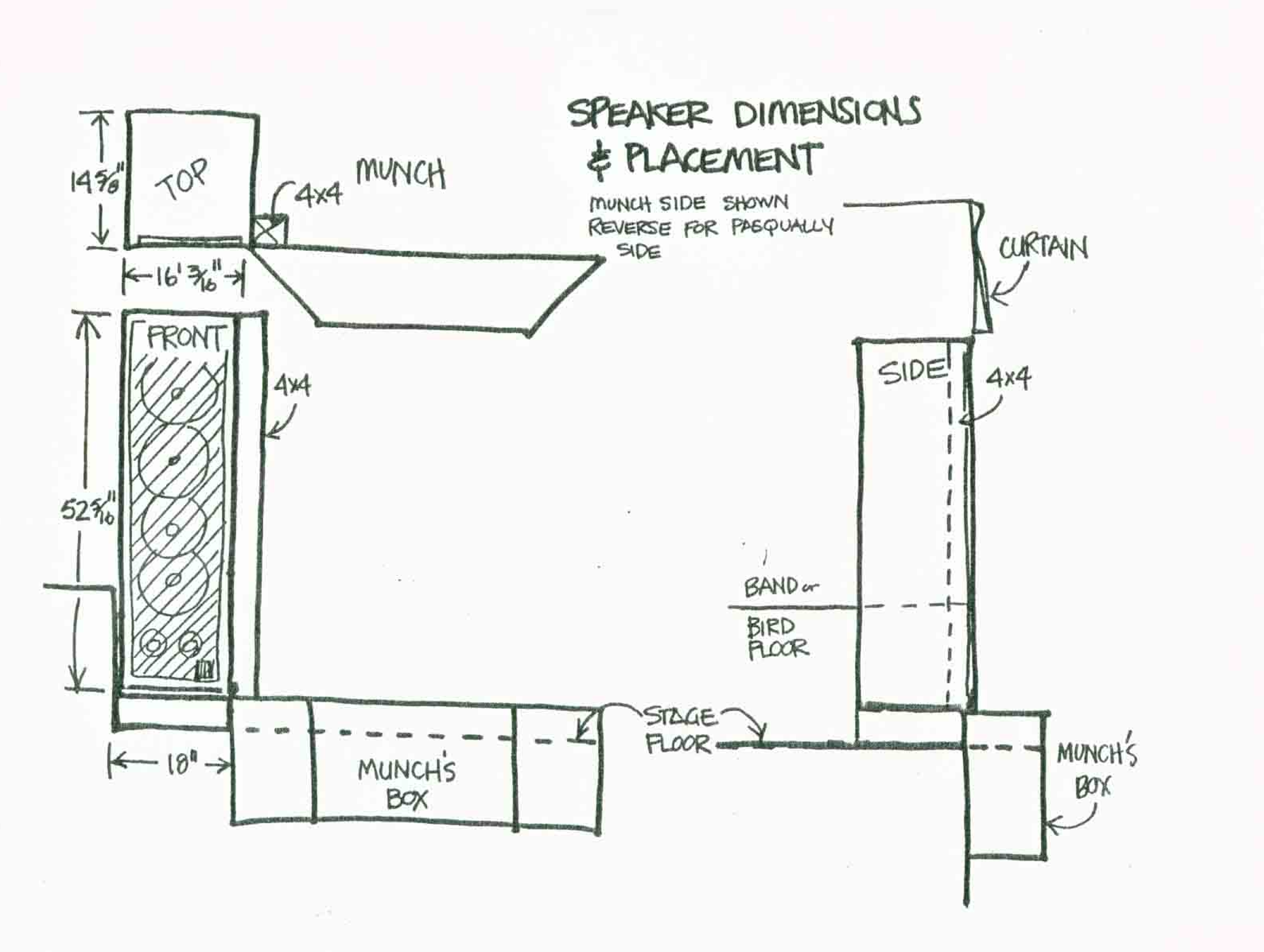
DESCRIPTION:

Speaker Placement

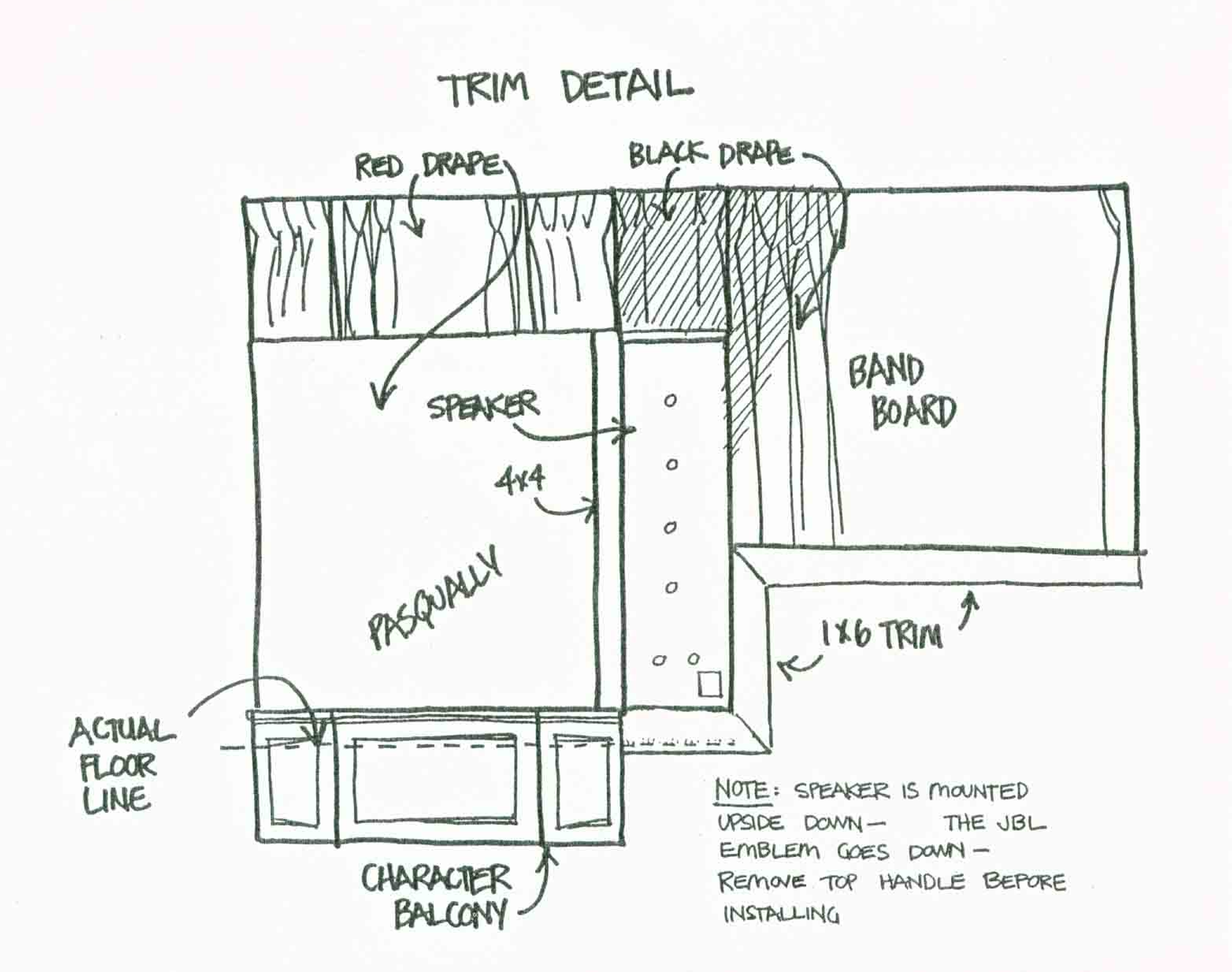
STANDARD STAGE SPEAKER PLACEMENT



THIS INSTALLATION USES 2 JBL 4680 LINE ARRAYS



SPEAKER DIMENSIONS
& PLACEMENT
MUNCH SIDE SHOWN
REVERSE FOR PASQUALLY
SIDE
TOP
14 5/8"
4x4
MUNCH
16' 3/16"
FRONT
4x4
52 5/16"
18"
MUNCH'S
BOX
STAGE
FLOOR
CURTAIN
SIDE
4x4
BAND or
BIRD
FLOOR
MUNCH'S
BOX


TRIM DETAIL
RED DRAPE
BLACK DRAPE
BAND BOARD
SPEAKER
4x4
PASQUALLY
1x6 TRIM
ACTUAL FLOOR LINE
CHARACTER BALCONY
NOTE: SPEAKER IS MOUNTED UPSIDE DOWN – THE JBL EMBLEM GOES DOWN – REMOVE TOP HANDLE BEFORE INSTALLING

SECTION: 1.2

DESCRIPTION:

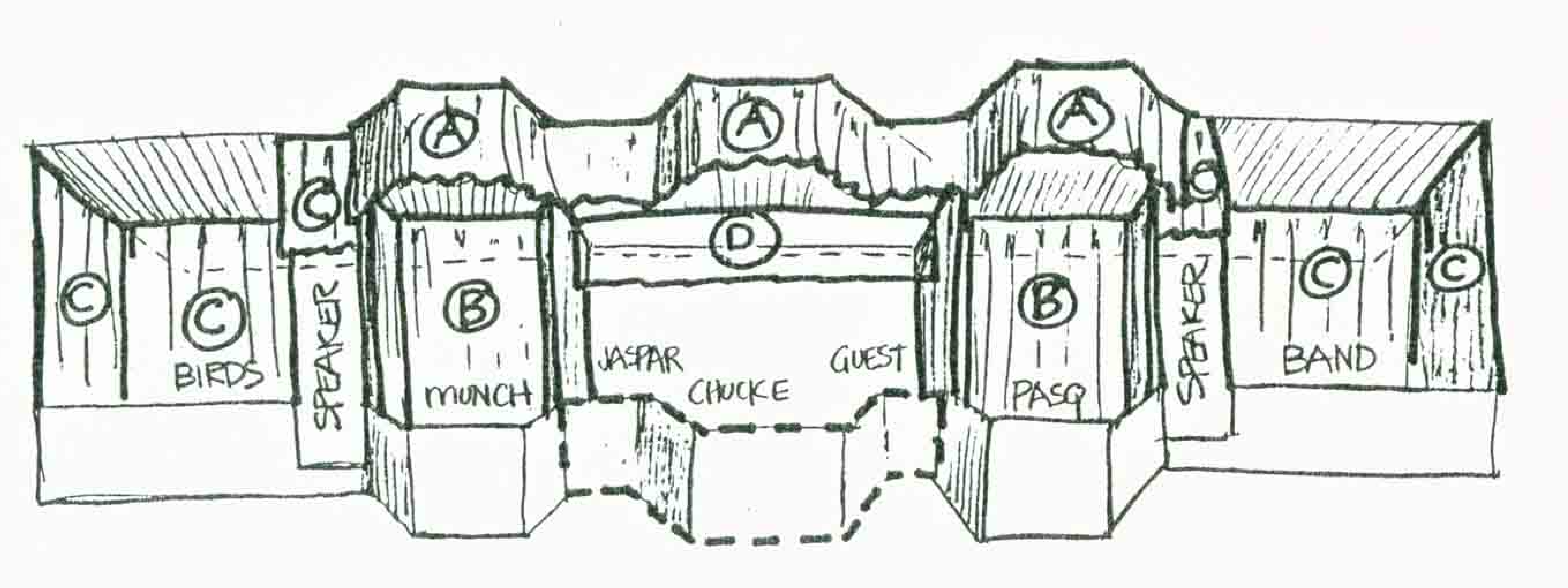
Curtain Standards

SECTION: 1.2.1

DESCRIPTION:

Dimensions

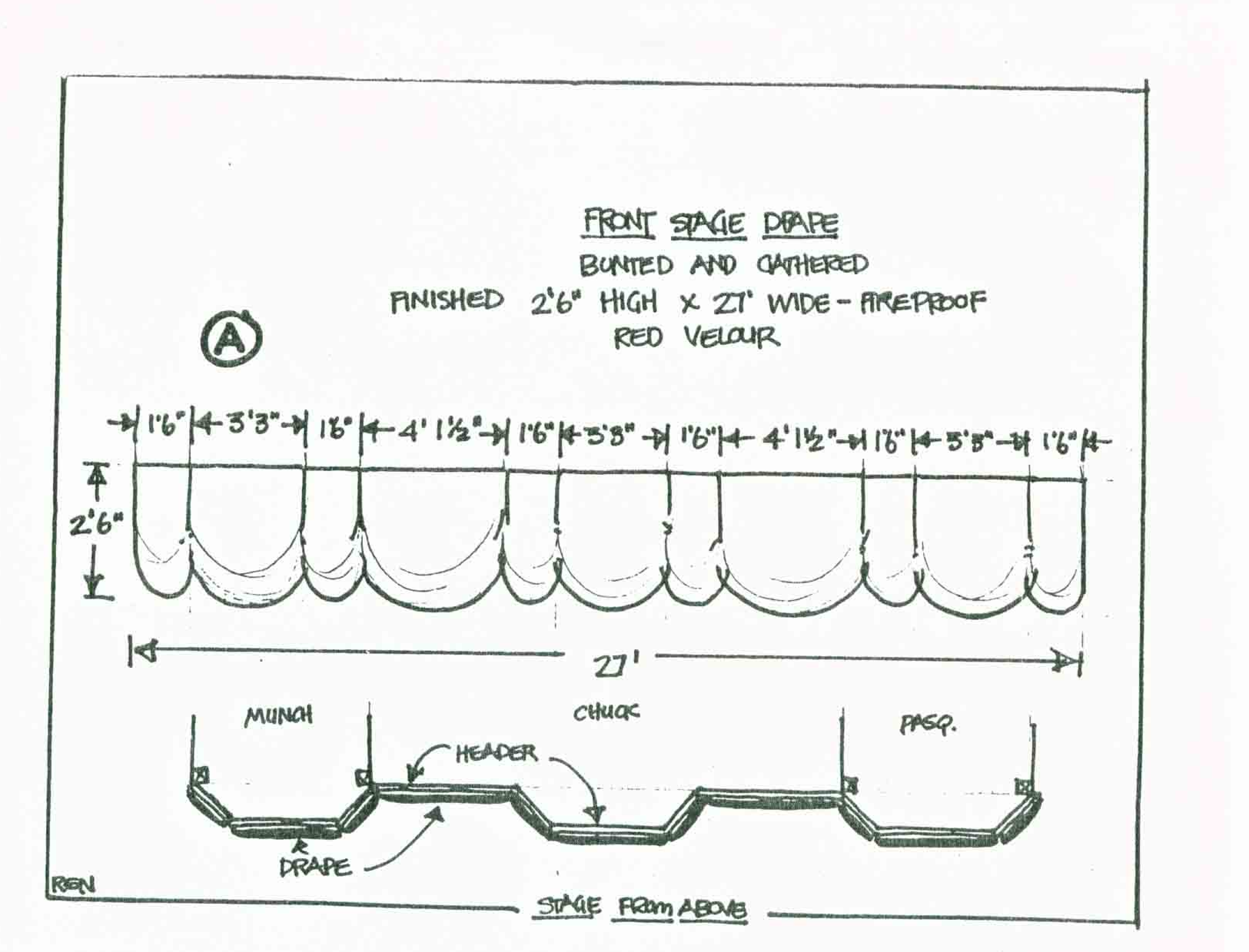
STAGE CURTAIN USAGE

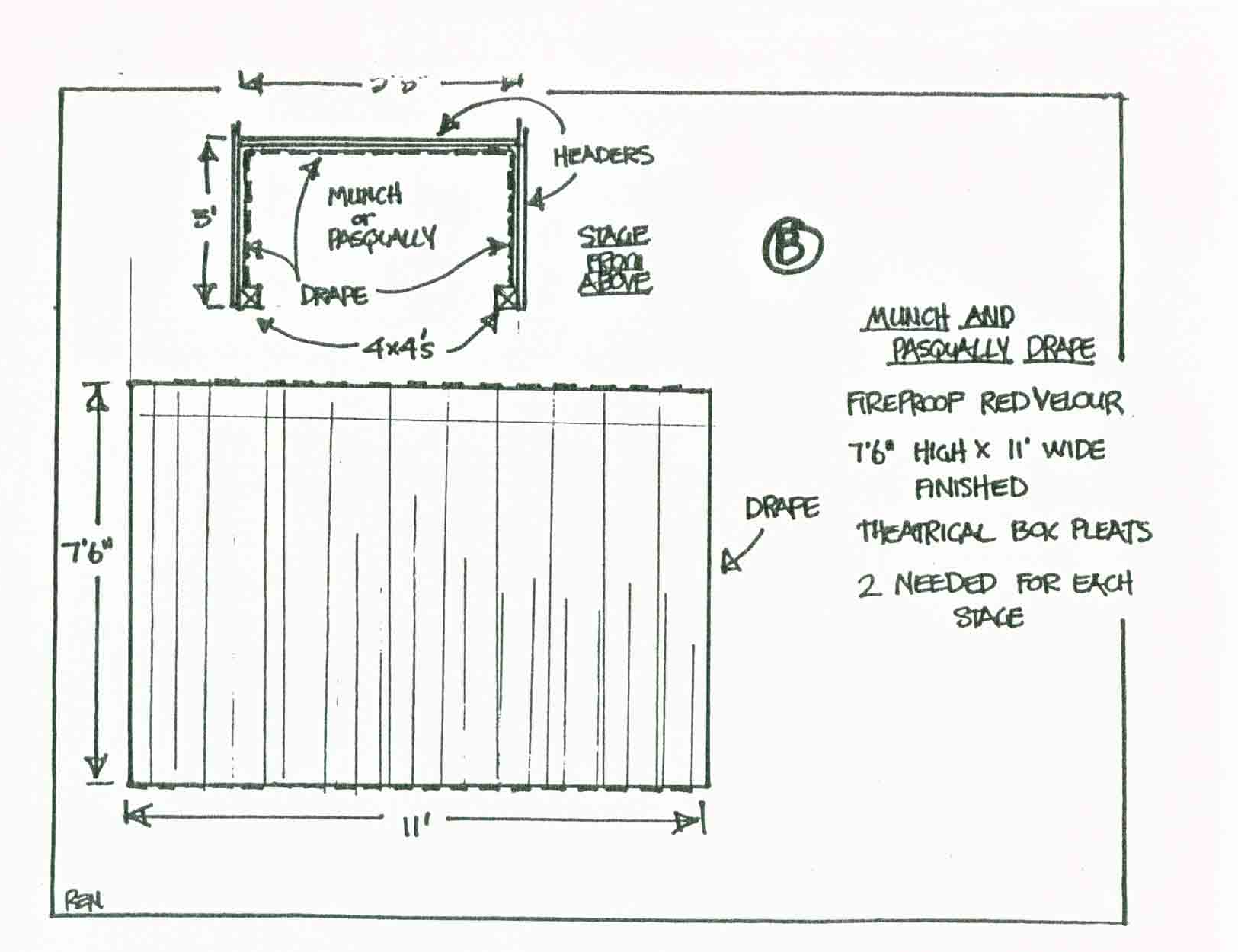


STAGE from FRONT

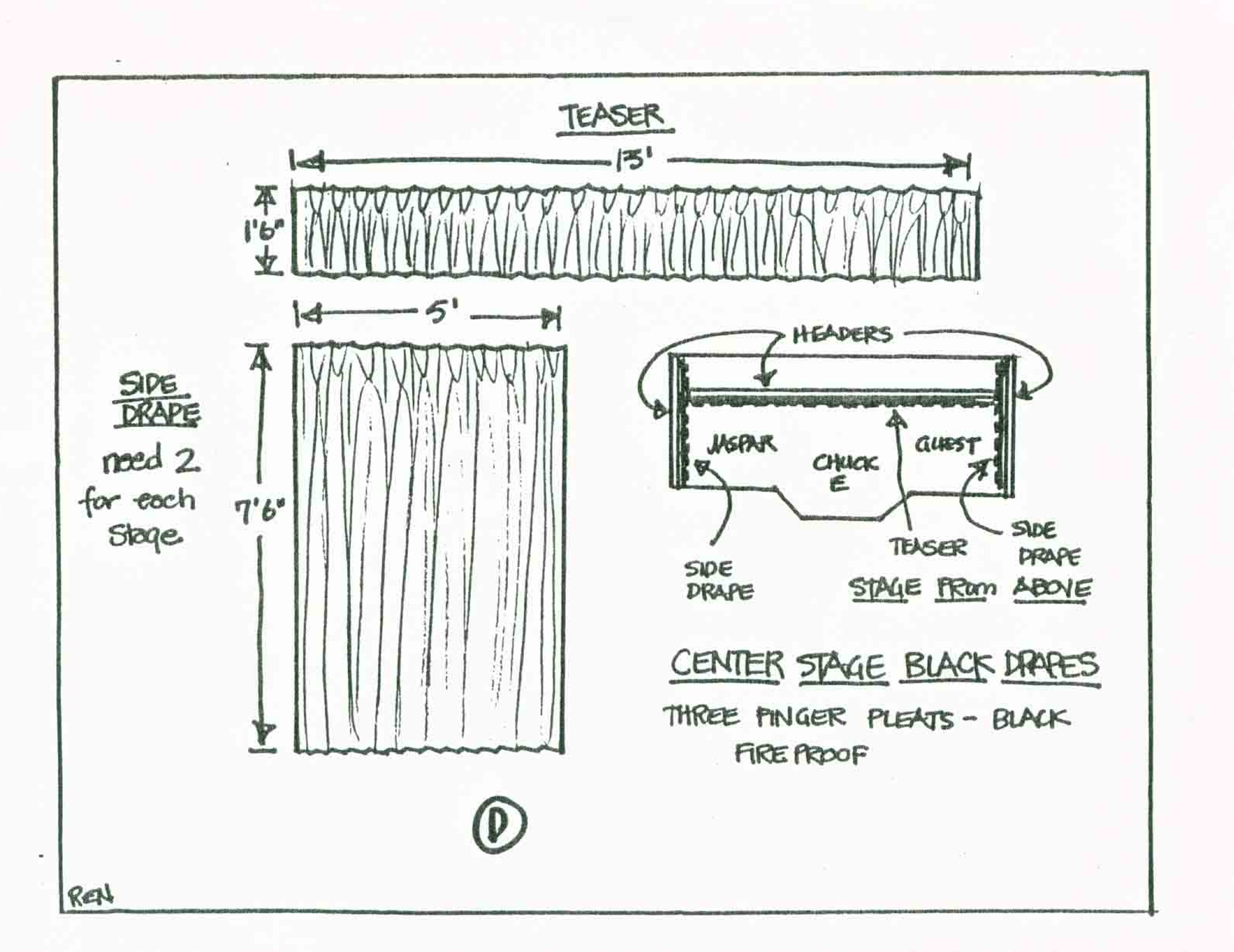
(A) OVER-STAGE VALANCE
(B) MUNCH & PASQUALLY BOX DRAPES (see detail)
(C) BIRD & BAND BOX DRAPES (see detail)

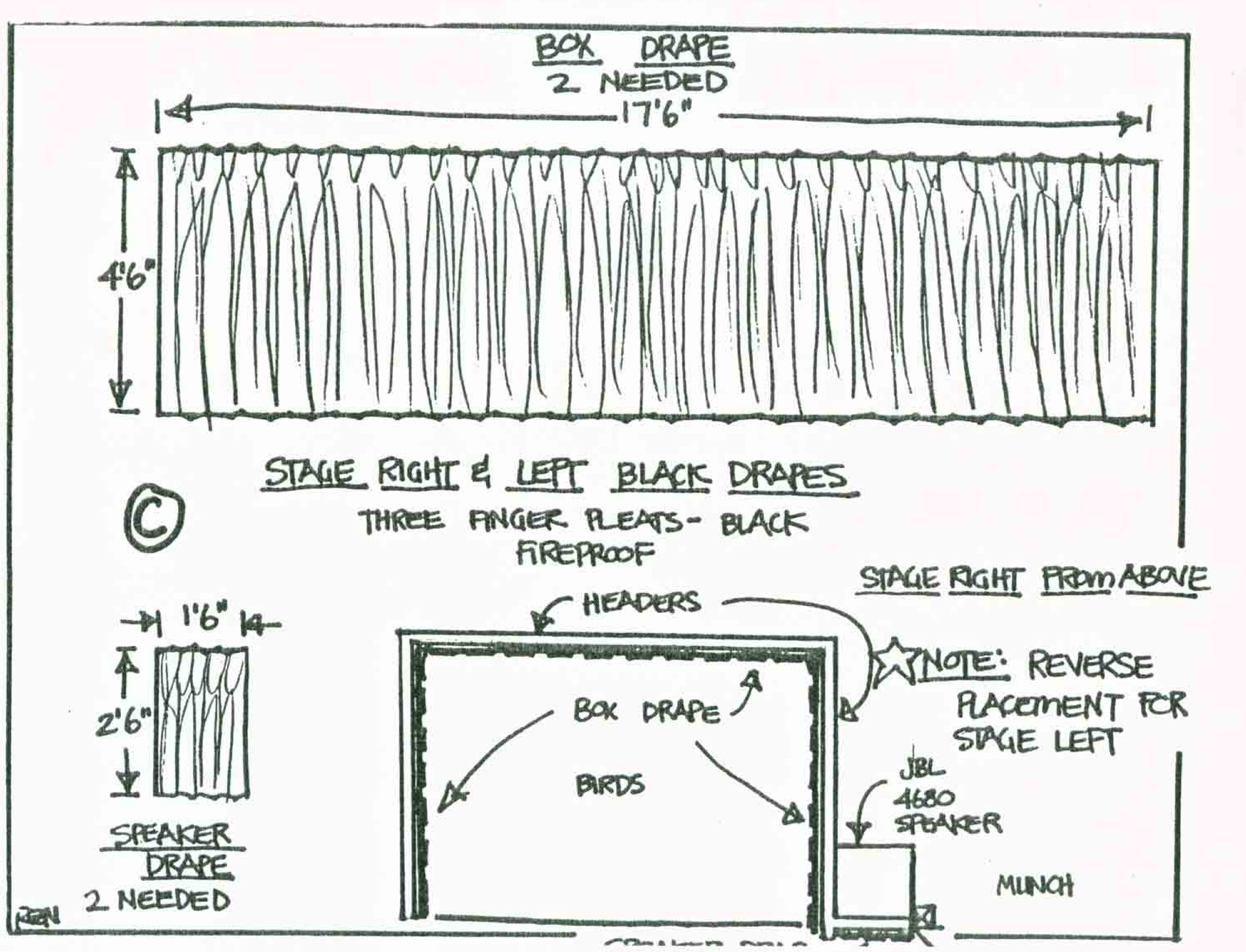
(D) VALANCE TEASER (see detail)


FRONT STAGE DRAPE
BUNTED AND GATHERED
FINISHED 2'6" HIGH × 27' WIDE - FIREPROOF
RED VELOUR
A
1'6"
3'3"
1'6"
4' 1½"
1'6"
3'8"
1'6"
4' 1½"
1'6"
3'8"
1'6"
2'6"
27'
MUNCH
CHUCK
PASQ.
HEADER
DRAPE
RBN
STAGE FROM ABOVE



HEADERS
MUNCH
or
PASQUALLY
DRAPE
4x4's
5'
STAGE FROM ABOVE
B
MUNCH AND
PASQUALLY DRAPE
FIREPROOF RED VELOUR
7'6" HIGH x 11' WIDE
FINISHED
THEATRICAL BOX PLEATS
2 NEEDED FOR EACH
STAGE
DRAPE
7'6"
11'
RGN


TEASER
13'
1'6"
5'
SIDE DRAPE
need 2 for each stage
7'6"
HEADERS
JASPAR
CHUCK E
GUEST
SIDE DRAPE
TEASER
SIDE DRAPE
STAGE FROM ABOVE
CENTER STAGE BLACK DRAPES
THREE FINGER PLEATS - BLACK
FIRE PROOF
D
REN


BOX DRAPE
2 NEEDED
17'6"
4'6"
STAGE RIGHT & LEFT BLACK DRAPES
THREE FINGER PLEATS - BLACK
FIREPROOF
©
STAGE RIGHT FROM ABOVE
HEADERS
NOTE: REVERSE
PLACEMENT FOR
STAGE LEFT
BOX DRAPE
BIRDS
JBL
4680
SPEAKER
MUNCH
1'6"
2'6"
SPEAKER
DRAPE
2 NEEDED
RDN

SECTION: 1.2.2

DESCRIPTION:

Colors & Materials

STAGE - COLORS AND MATERIALS

DRAPES - RED VELOUR,
FIREPROOF

BLACK POLYESTER
FIREPROOF

STAGE - FACING: MARLITE NATURAL OAK PANEL
BALCONY: MICARTA INDEPENDENCE OAK
TRIM: CLEAR FIR, STAINED DARK

SET - FOAMCORE SILKSCREENED

CYBERAMICS DRAPE - BROWN POLYESTER,
FIREPROOF (OR BLACK,
PER INSTALLATION CEILING COLOR)

SECTION: 1.3

DESCRIPTION:

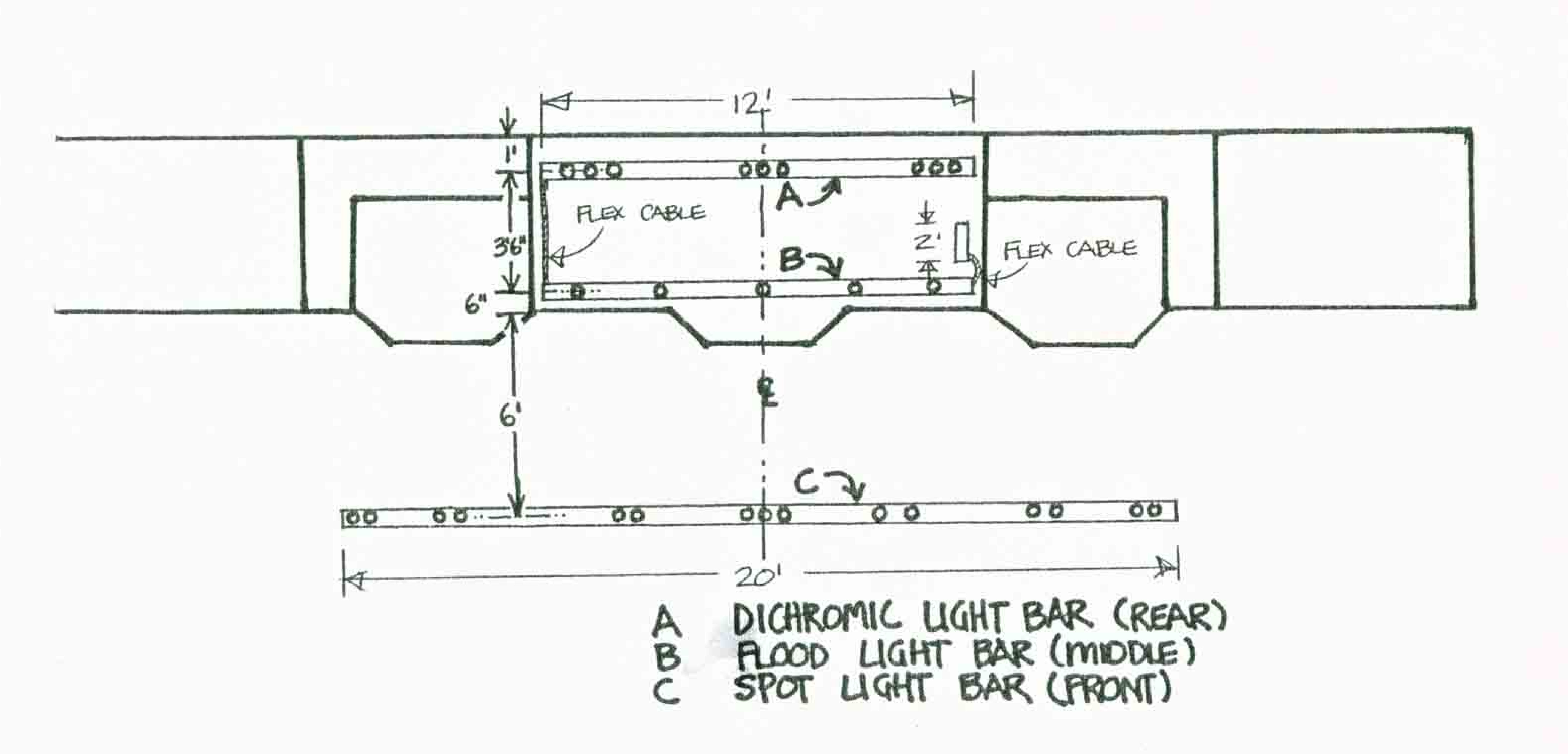
Lighting Standards

SECTION: 1.3.1

DESCRIPTION:

Dimensions

LIGHT BAR DETAIL

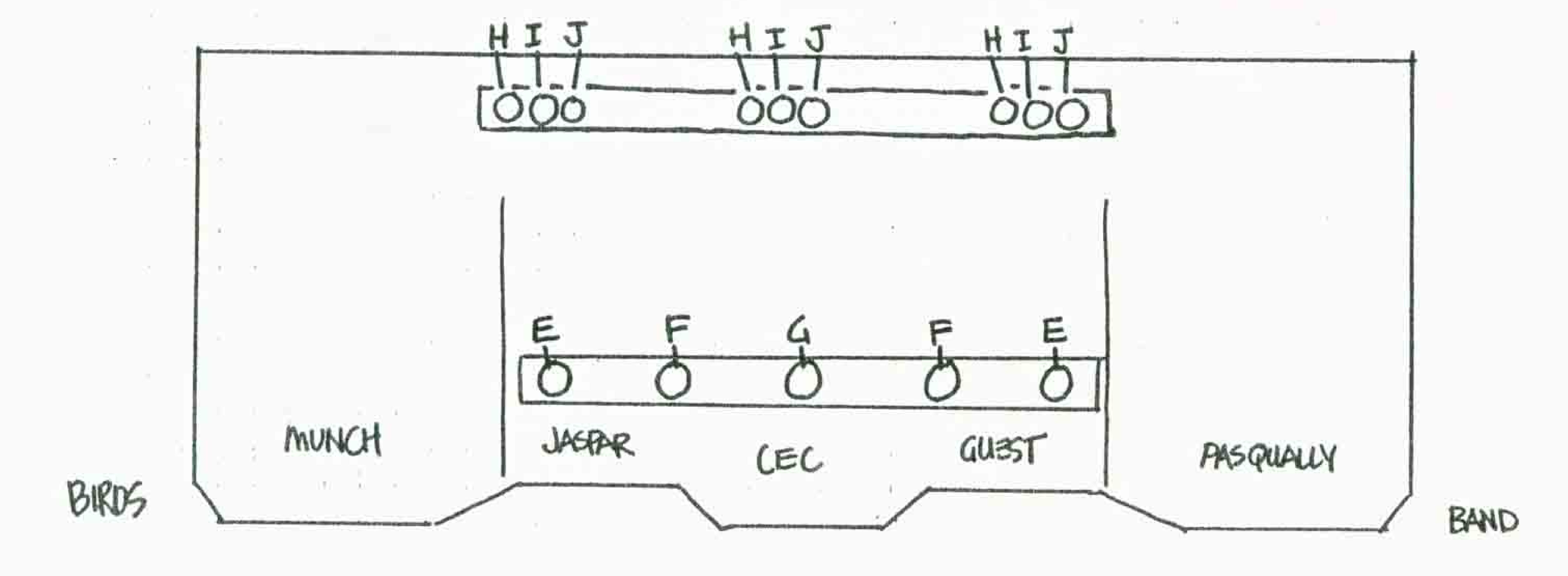


SECTION: 1.3.2

DESCRIPTION:

Fixtures, Filters & Bulbs

STAGE LIGHTING FIG. 1



SEE KEY FIG. 2

KEY - Fig. 2

		A	B	C	D	E	F	G	H	I	J
Fixtures	L704MB Regular	*	*	*	*	*	*	*			
	L201MB Filter holder		*	*	*	*	*	*			
	Goosenecks								*	*	*
Bulbs	150W PAR38 Spot	*	*	*	*						
	150W PAR38 Flood					*	*	*			
	Dichromatic Red								*		
	Dichromatic Yellow									*	
	Dichromatic Blue										*
Filters	L211 Medium Pink		*								
	L212 Red			*		*					
	L220 Blue				*						
	L231 Amber						*				
	L241 Medium Green							*			

FILTER APPLICATIONS

SECTION: 1.3.2.1

DESCRIPTION:

Parts List

PARTS LIST - Fig. 3

FIXTURES

20 Halo L740MB fixtures

13 Halo L201MB filter holders

9 Gooseneck fixtures

BULBS

15 150W PAR 38 Spots

5 150W PAR 38 Floods

3 Sylvania Dichromatic Red Spots

3 Sylvania Dichromatic Yellow Spots

3 Sylvania Dichromatic Blue Spots

FILTERS

3 Halo L211 Pink Filters

5 Halo L212 Red Filters

2 Halo L220 Blue Filters

2 Halo L231 Amber Filters

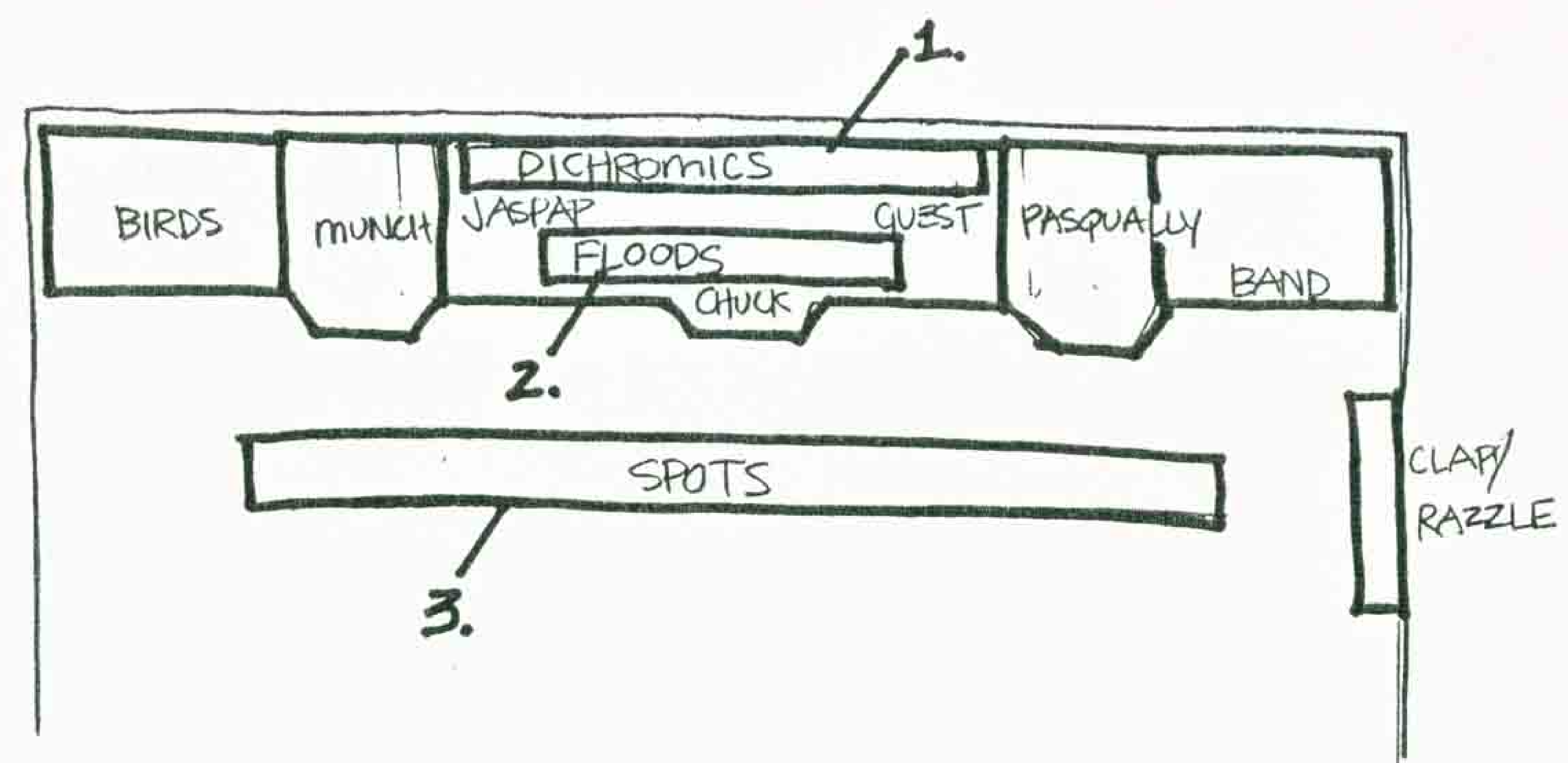
1 Halo L241 Green Filter

SECTION: 1.3.3

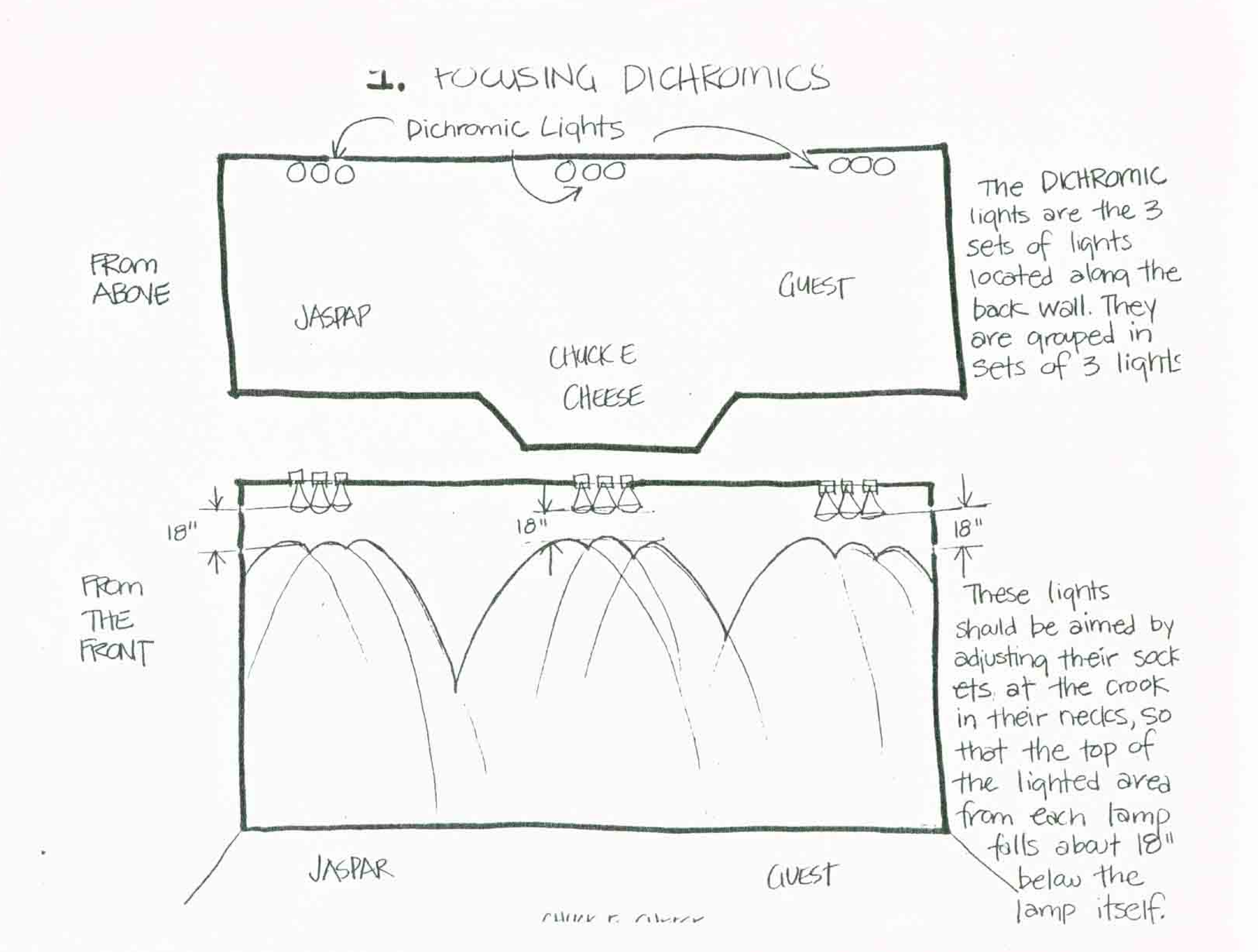
DESCRIPTION:

Focusing

STAGE LIGHTING FOCUS



There are three basic light systems to be focused. **1.** are the DICHROMICS, which light the backdrop and are aimed down the back wall. **2.** are the FLOODS which provide general stage light, and are aimed at set pieces such as floor sets or the valance in front of the DICHROMICS, depending on the installation & also are aimed at the top of the back wall for high fill. **3.** are the SPOTS which light the individual characters specially.


1. FOCUSING DICHROMICS
Dichromic Lights
FROM ABOVE
JASPAP
CHUCK E CHEESE
GUEST
The DICHROMIC lights are the 3 sets of lights located along the back wall. They are grouped in sets of 3 lights
18"
18"
18"
FROM THE FRONT
These lights should be aimed by adjusting their sockets at the crook in their necks, so that the top of the lighted area from each lamp falls about 18" below the lamp itself.
JASPAR
GUEST

3. FOCUSING THE SPOTS

There are 15 lights on the light bar several feet in front of the stage. They are grouped in 8 areas as shawn. Aim these lights to completely illuminated each character while allowing a minimum of spill past them.

SPOTS have a "HOT SPOT"! This is where the light is the brightest. You can find it by looking into the spot and moving from side to side. The consistantly brightest area, the center or HOT SPOT of each light should be aimed at the head of the character, just below the eyes.

SECTION: 1.3.4

DESCRIPTION:

Theatre Dining Room Lighting

Since there is no "standard size" for rooms and the number of fixtures will vary, following is a "general" method of spec'ing bulbs for the theatre dining room ceiling:

The theatre dining rooms have two types of fixtures:

A. Ceiling lights (these are the ones that dim): Capri A1501M fixtures. These require 150W Par 38 floods.

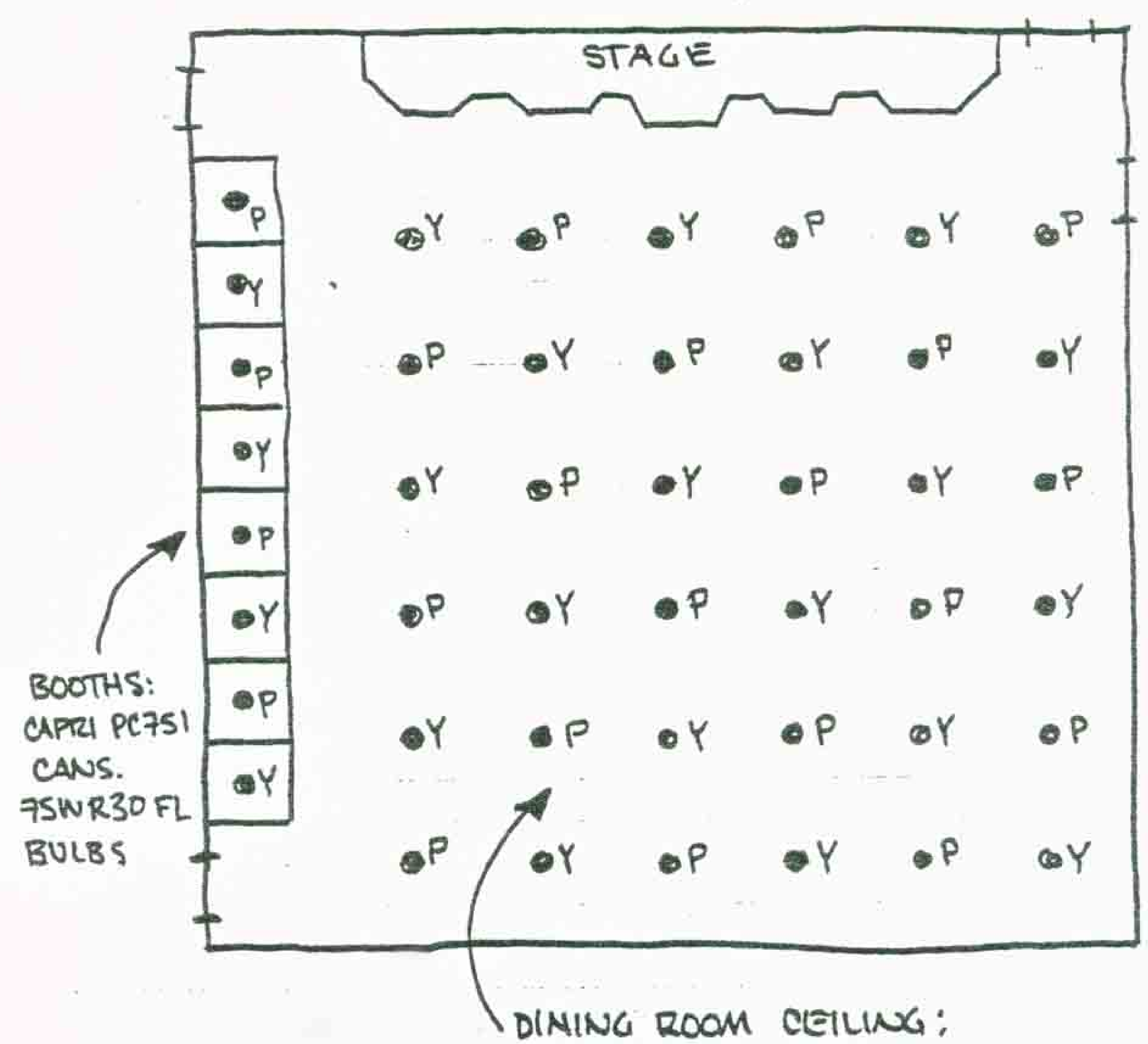
B. Over the booths (hanging cans): Capri PC751 fixtures. These require 75W R30 floods.

The theatre dining room requires yellow and pink bulbs. Note that pink is not red...red is too dark.

The ceiling lights should be 50% pink, 50% yellow and installed alternately pink & yellow (see Fig. A).

Same with the booth's hanging cans.

FIG. A. THEATRE DINING



Y = YELLOW
P = PINK

SECTION: 1.4

DESCRIPTION:

Character Placement

APPROXIMATE LOCATION OF CHARACTER PLATFORMS

MUNCH

JASPER

CEC

GUEST

PASQ

12°

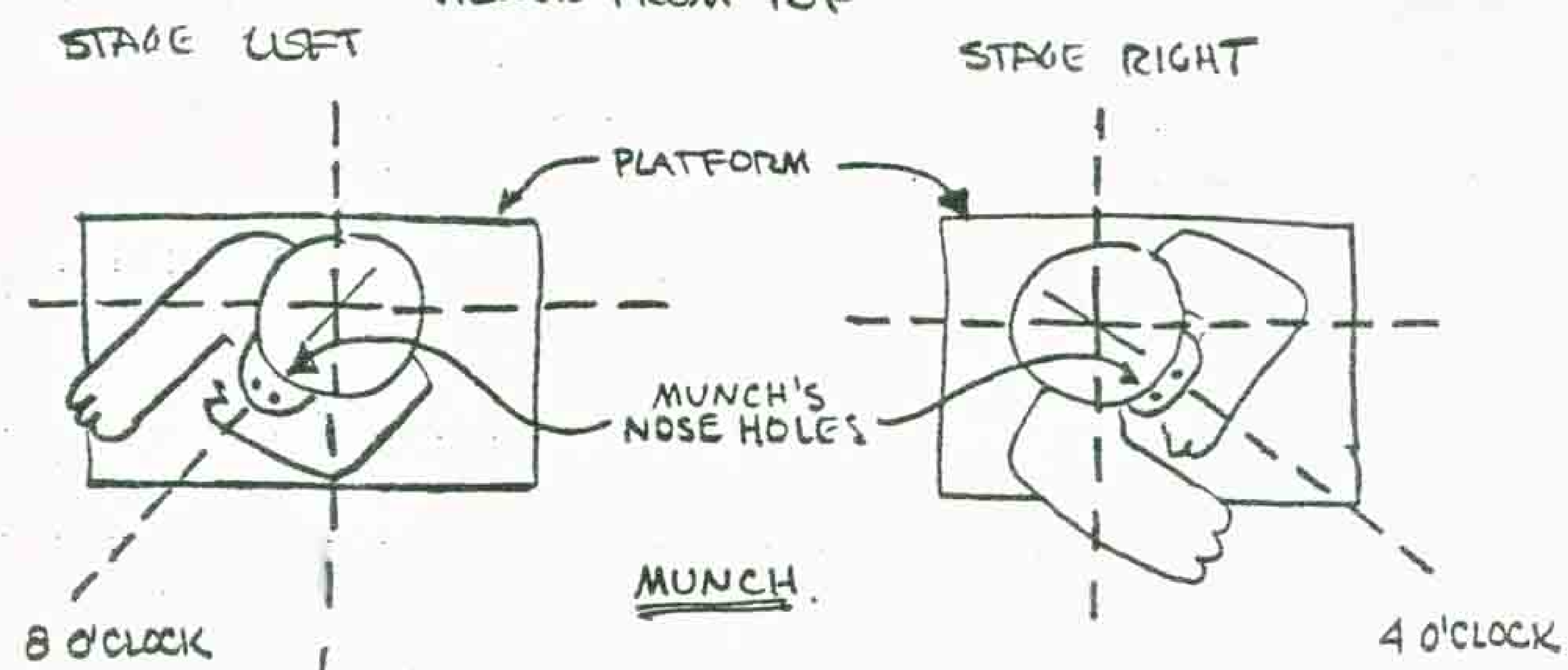
22°

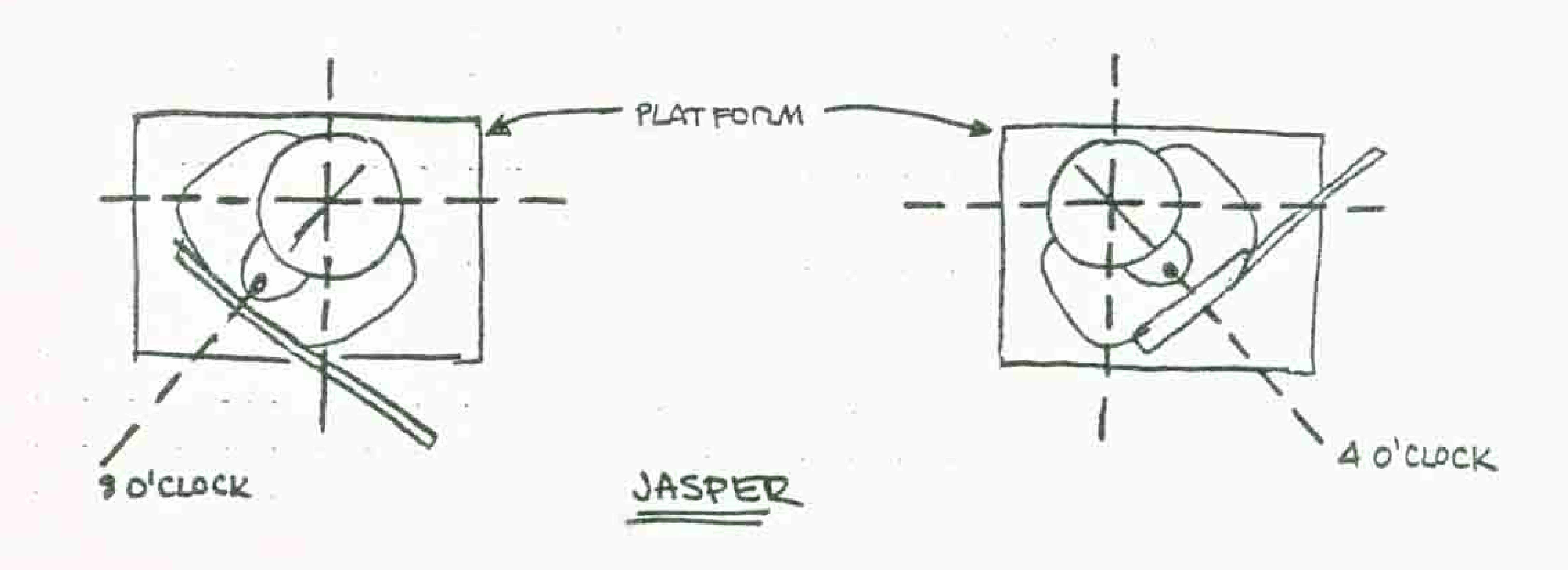
22°

12°

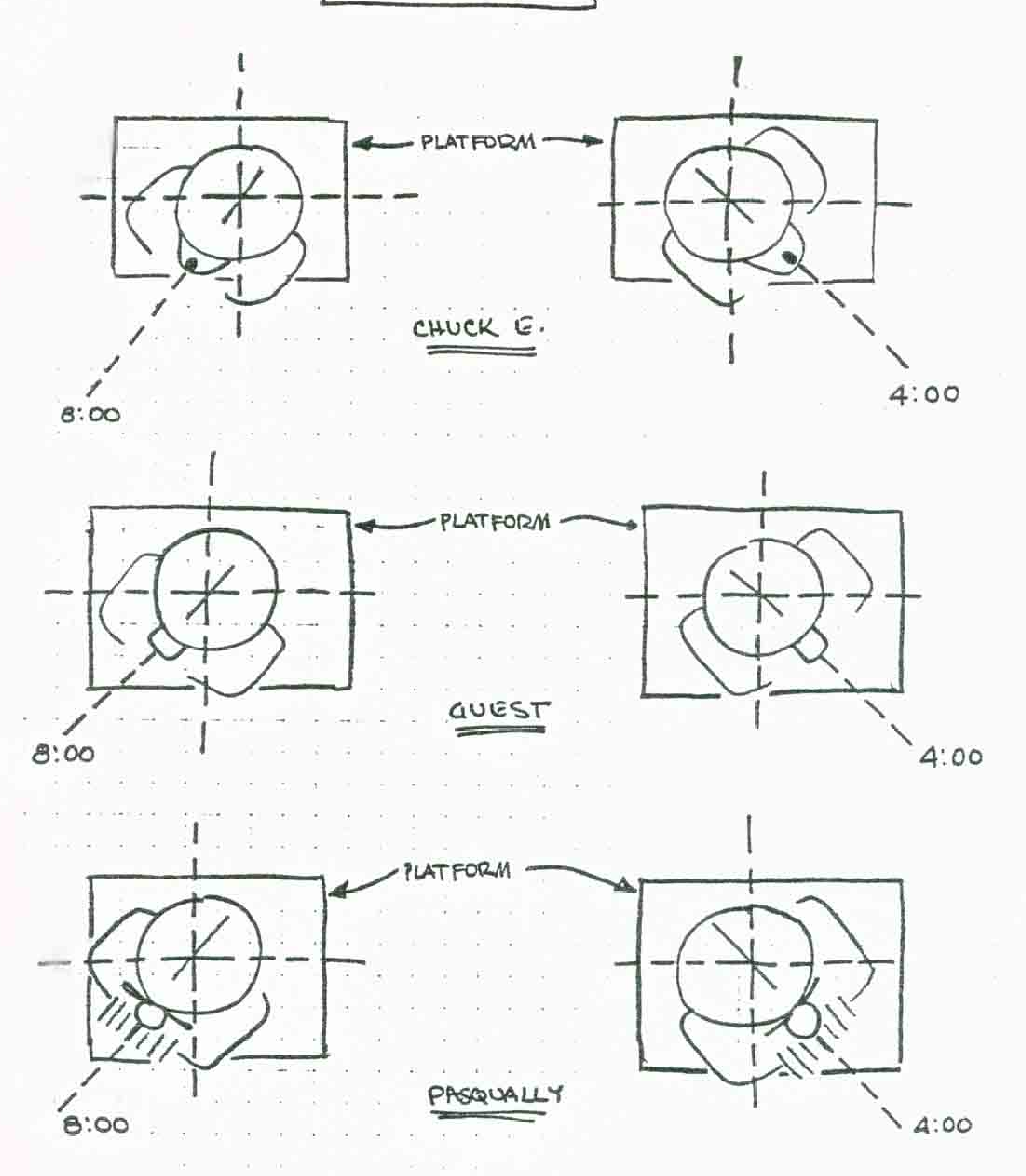
HEAD/BODY TURN

VIEWED FROM TOP



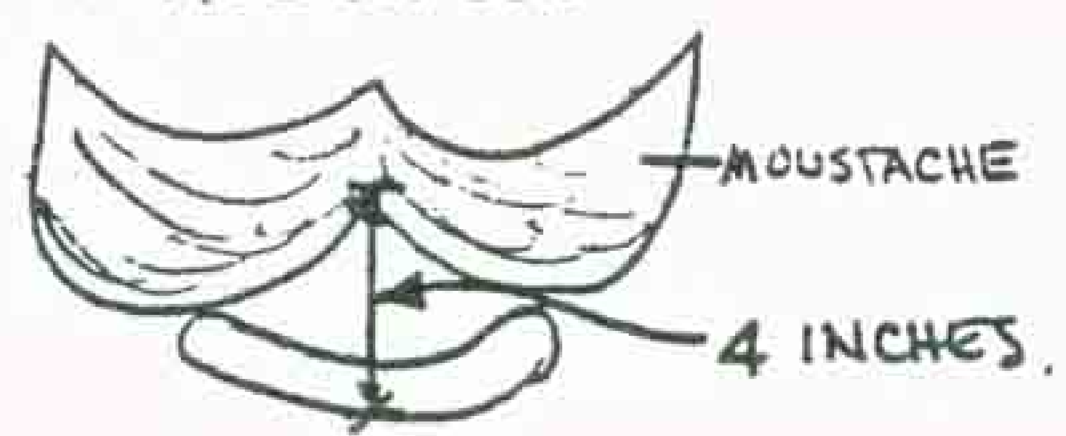


HEAD / BODY TURN

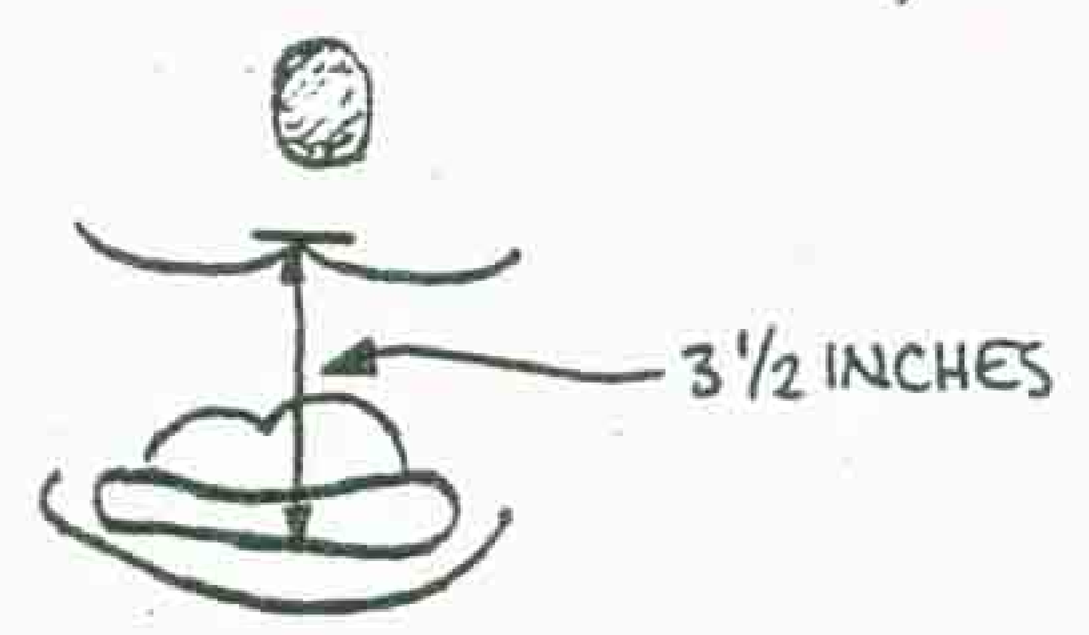


MOUTH

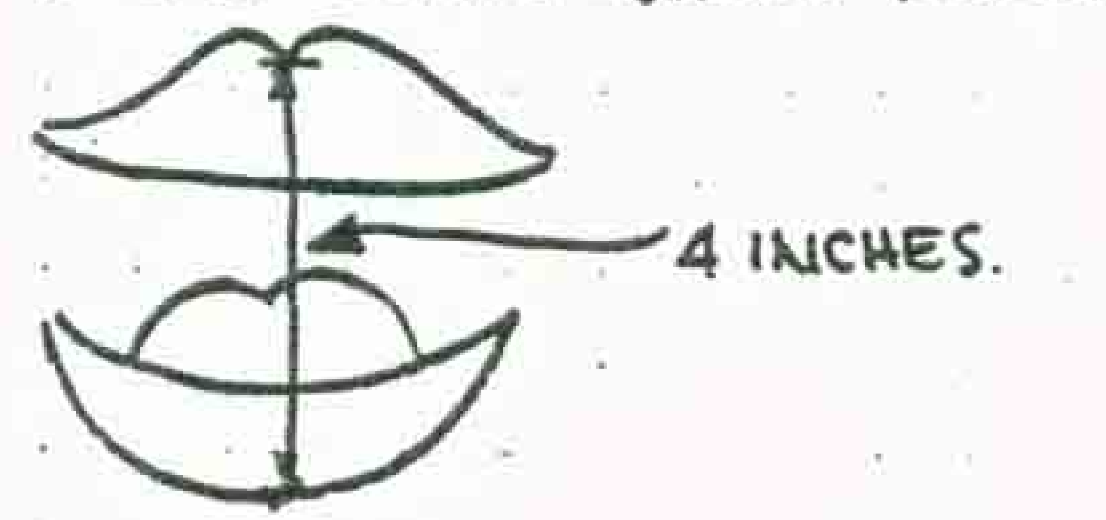
PASQUALLY



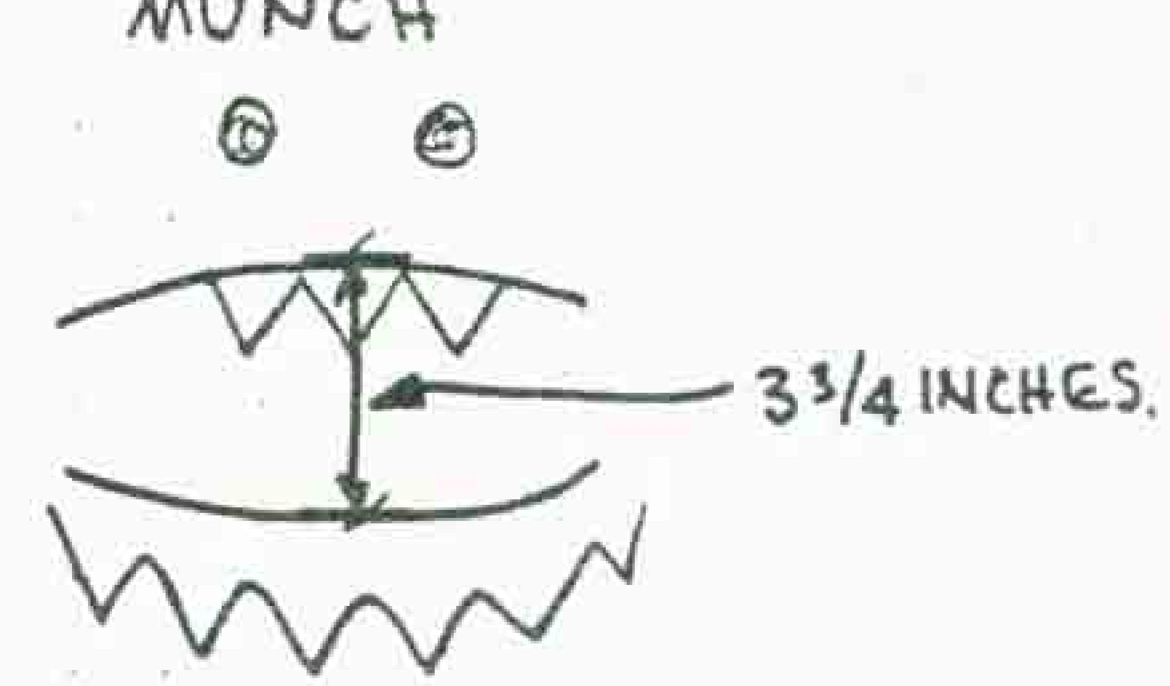
JASPER (HEAD DOWN)



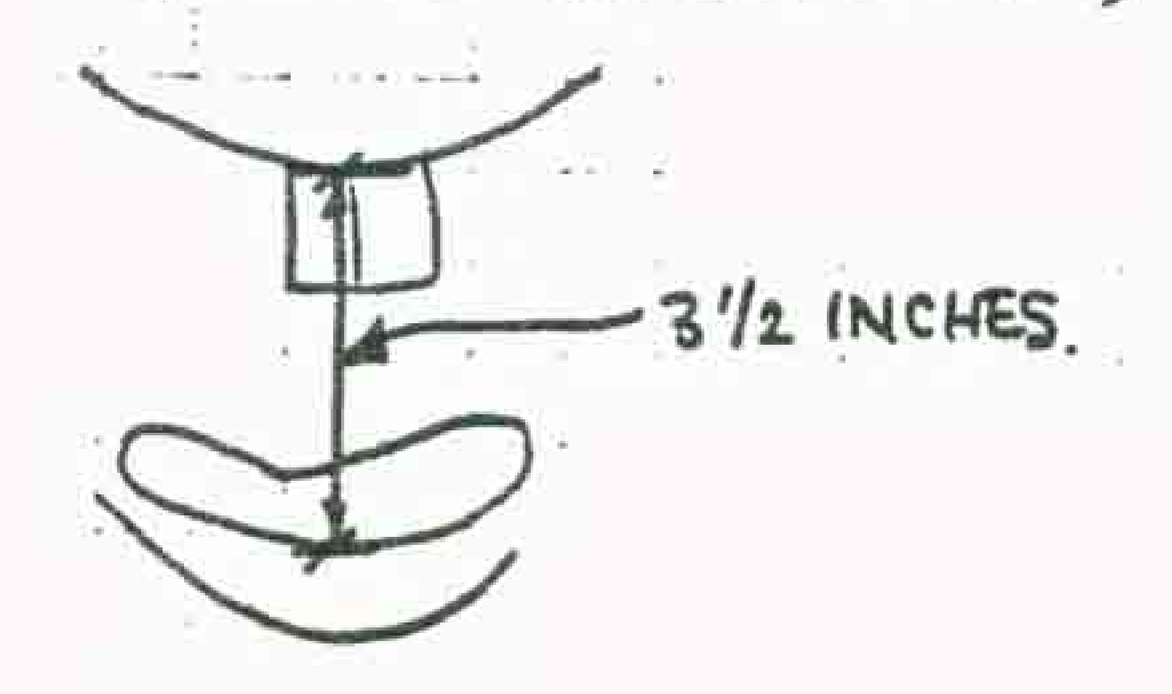
MADAM OINK (HEAD DOWN)



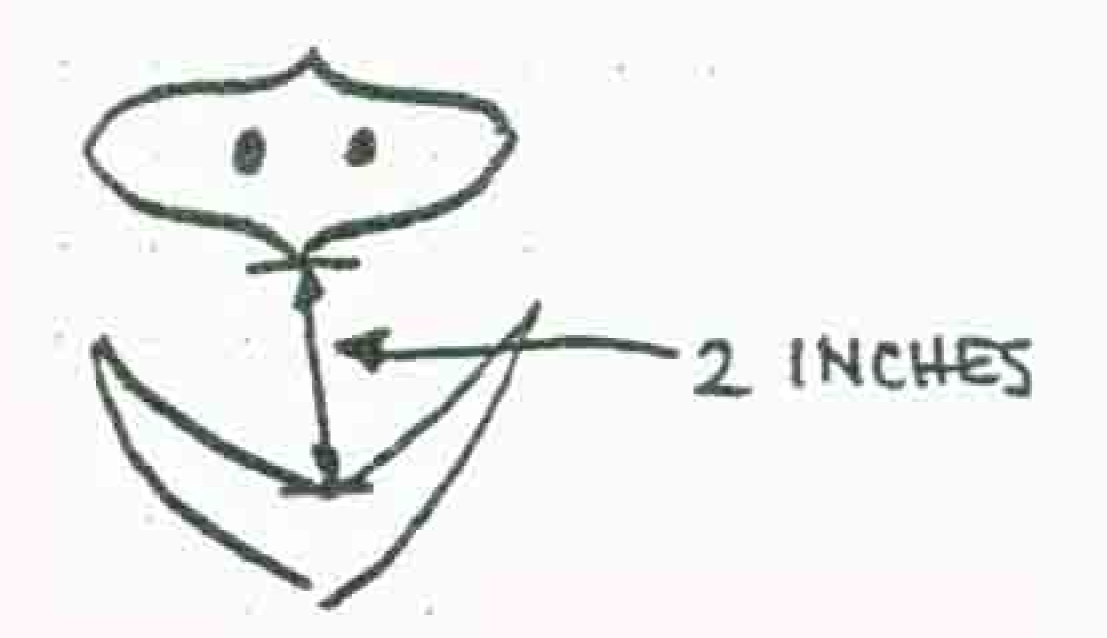
MUNCH



CHUCK E. (HEAD DOWN)

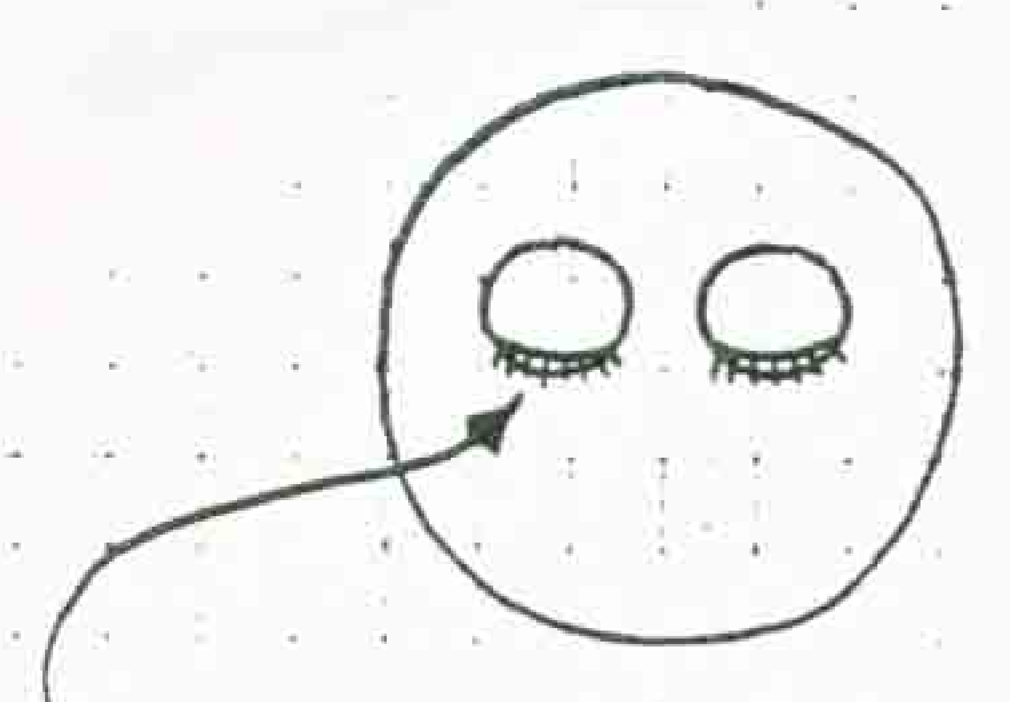


MIDDLE BIRD



ALL CHARACTER

EYELIDS & EYEBALLS



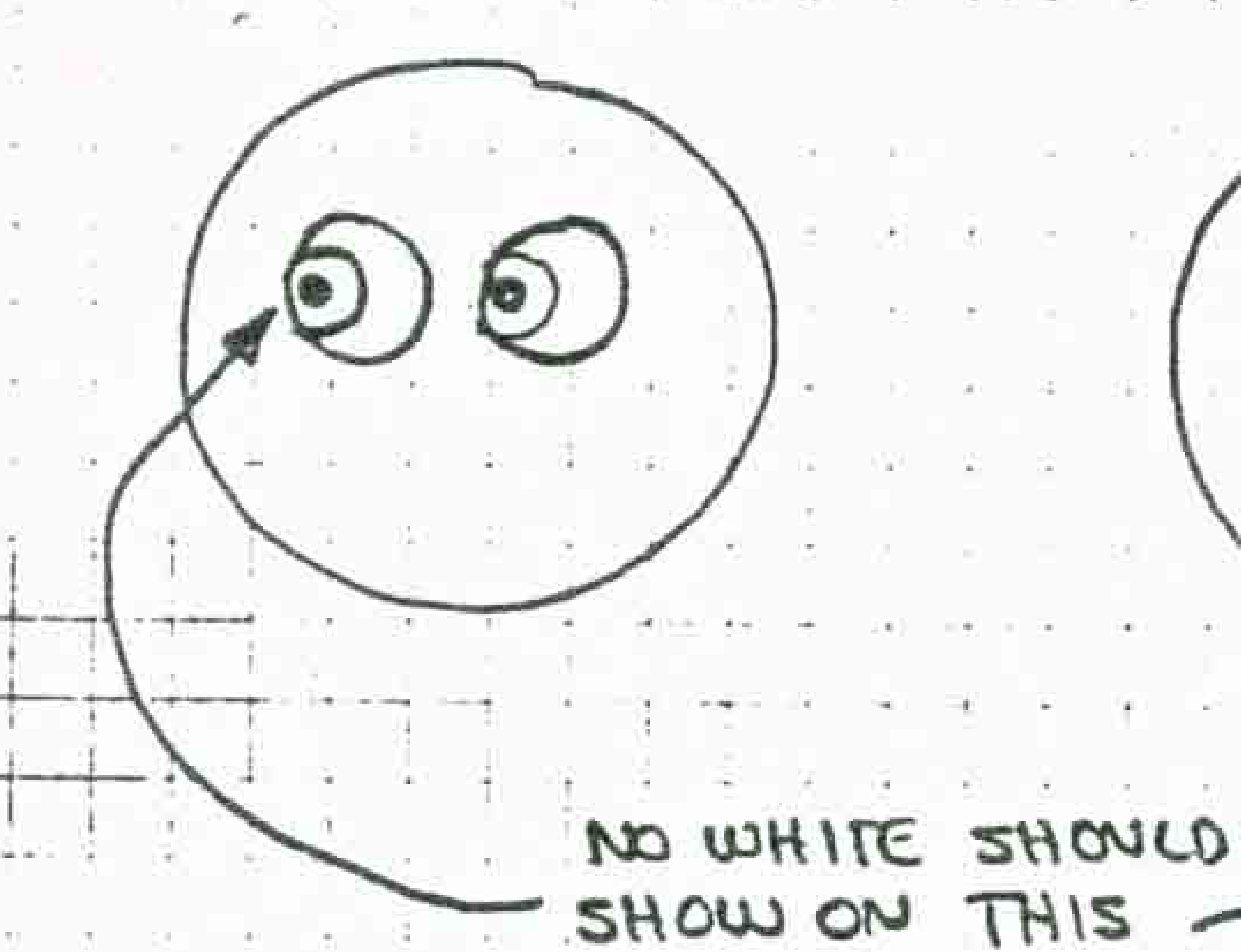


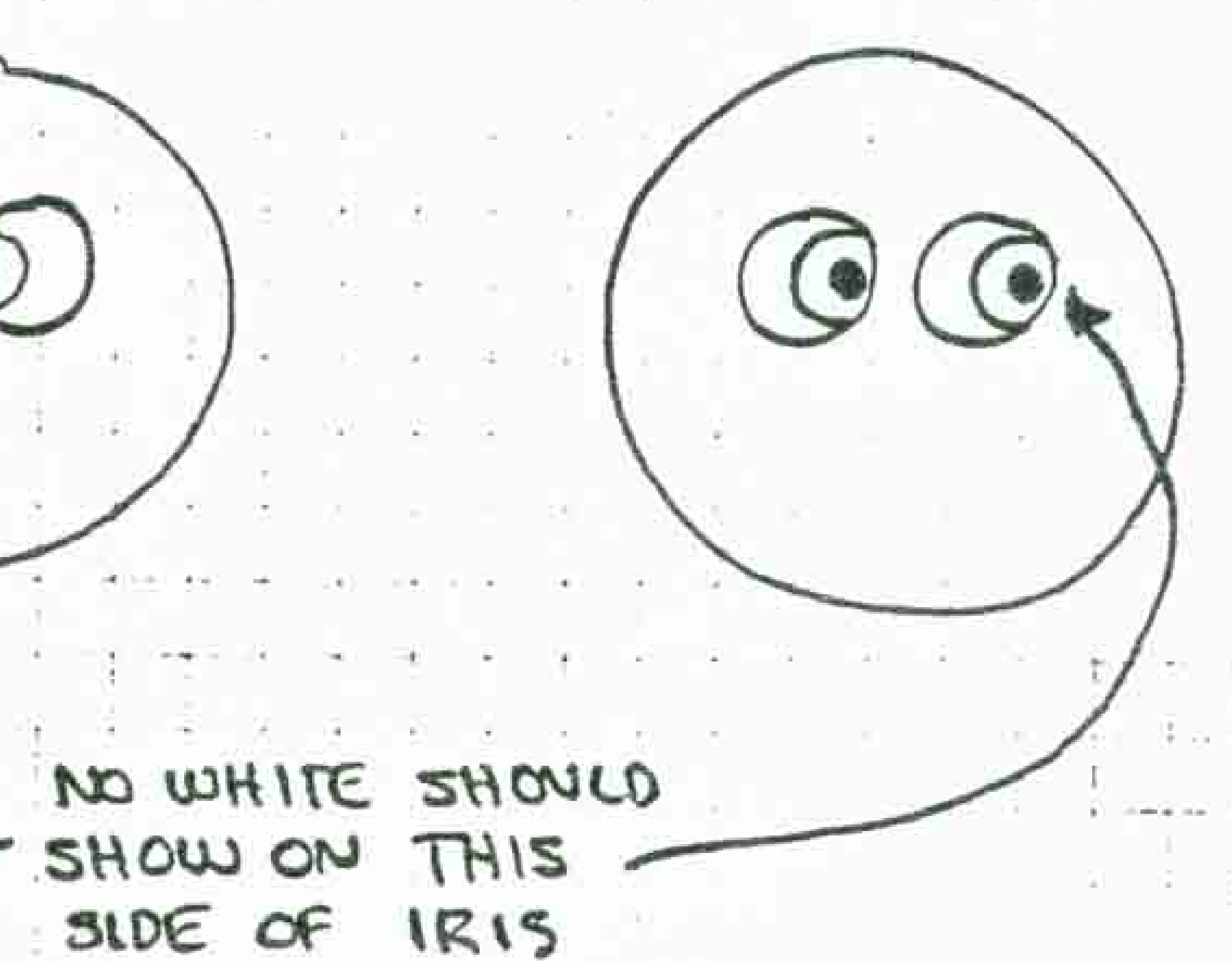
TOP OF EYELID JUST COVERS IRIS WHEN OPEN

LOOKING STRAIGHT ON AT EYE LEVEL, SHOULD NOT SEE WHITES OF EYES WHEN CLOSED

EYES RIGHT

EYES LEFT





NO WHITE SHOULD SHOW ON THIS SIDE OF IRIS

ARMS

STAGE RIGHT ARM

MUNCH/CHUCK E./GUEST

2 O'CLOCK (UP)

3 O'CLOCK

3:30 (DOWN)

STAGE LEFT DOWN

STAGE LEFT UP

12 O'CLOCK

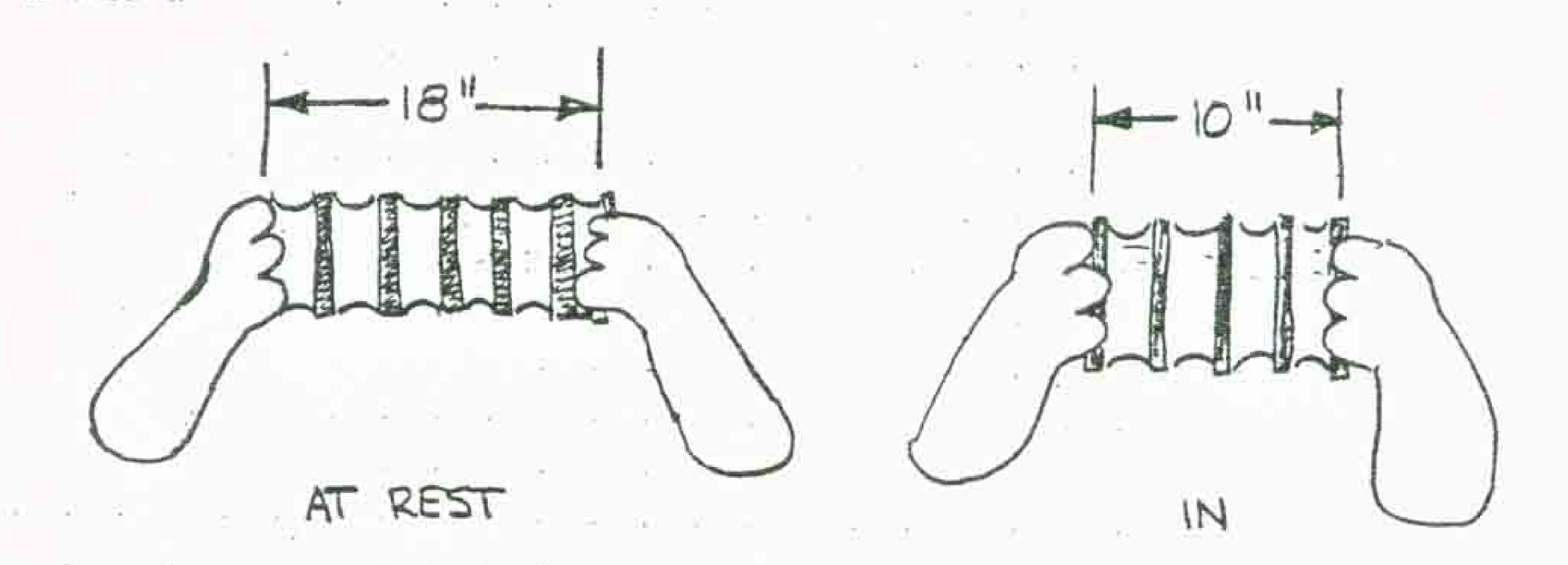
):00

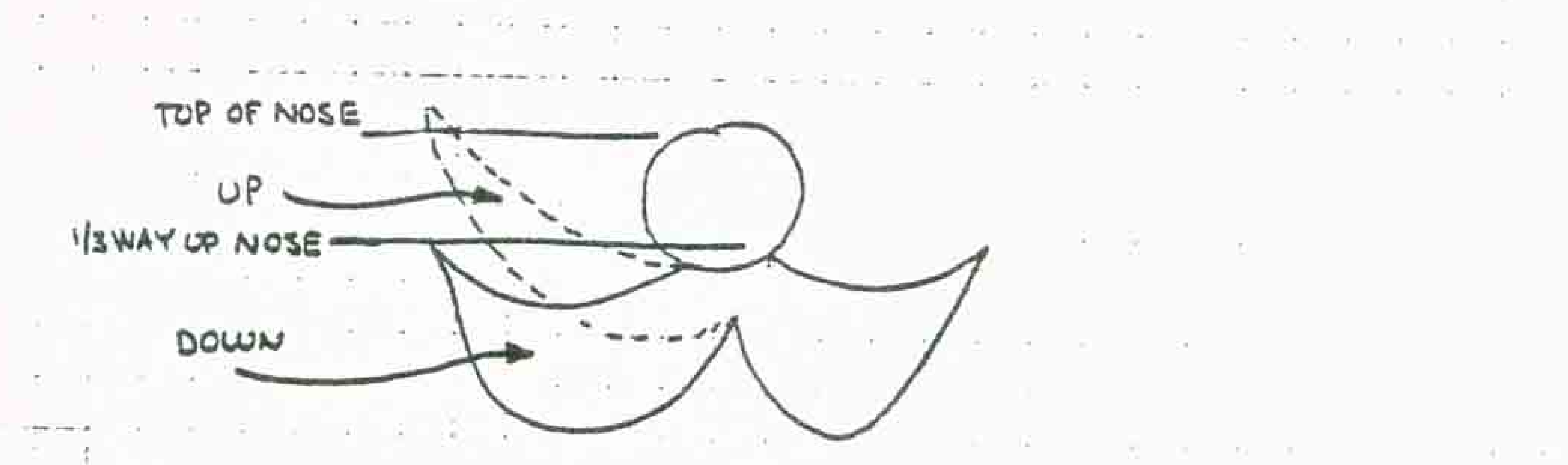
3:00

8:30

ARMS.

PASQUALLY





SECTION: 2.0

DESCRIPTION:

Show Installation

SECTION: 2.1

DESCRIPTION:

Harmony Howlette I

"Harmony Howlette's Wild West Show"

SECTION: 2.1.1

DESCRIPTION:

Set Installation



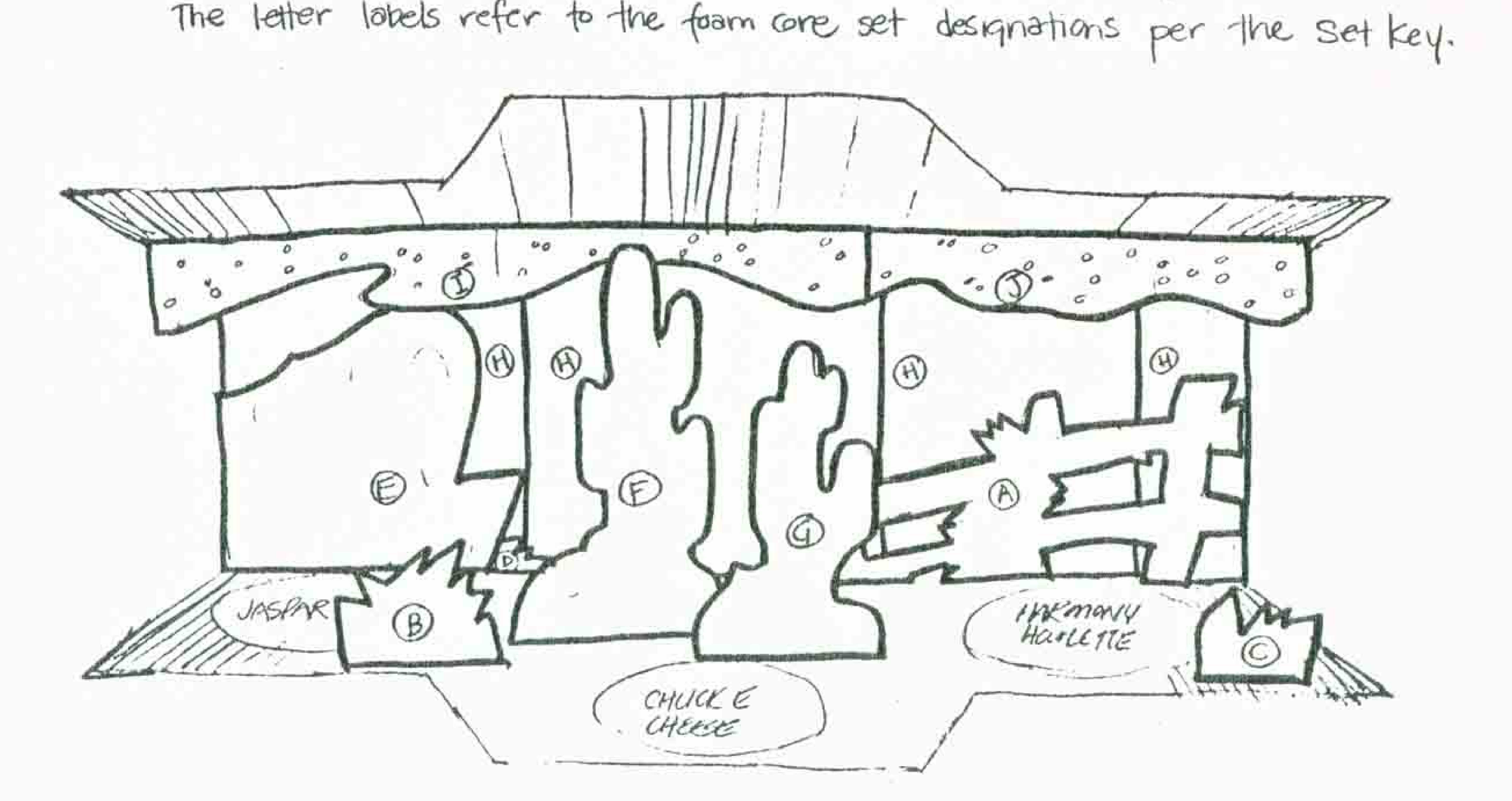
HARMONY HOWLETTE SET INSTALLATION INSTRUCTIONS

030-0008-01

INSTALLATION OVERVIEW

This installation involves foam core floor sets, a foam core background, a valance to hide the back lights for the stage & a set of mini-lights to be installed in the valance to represent stars in the sky.

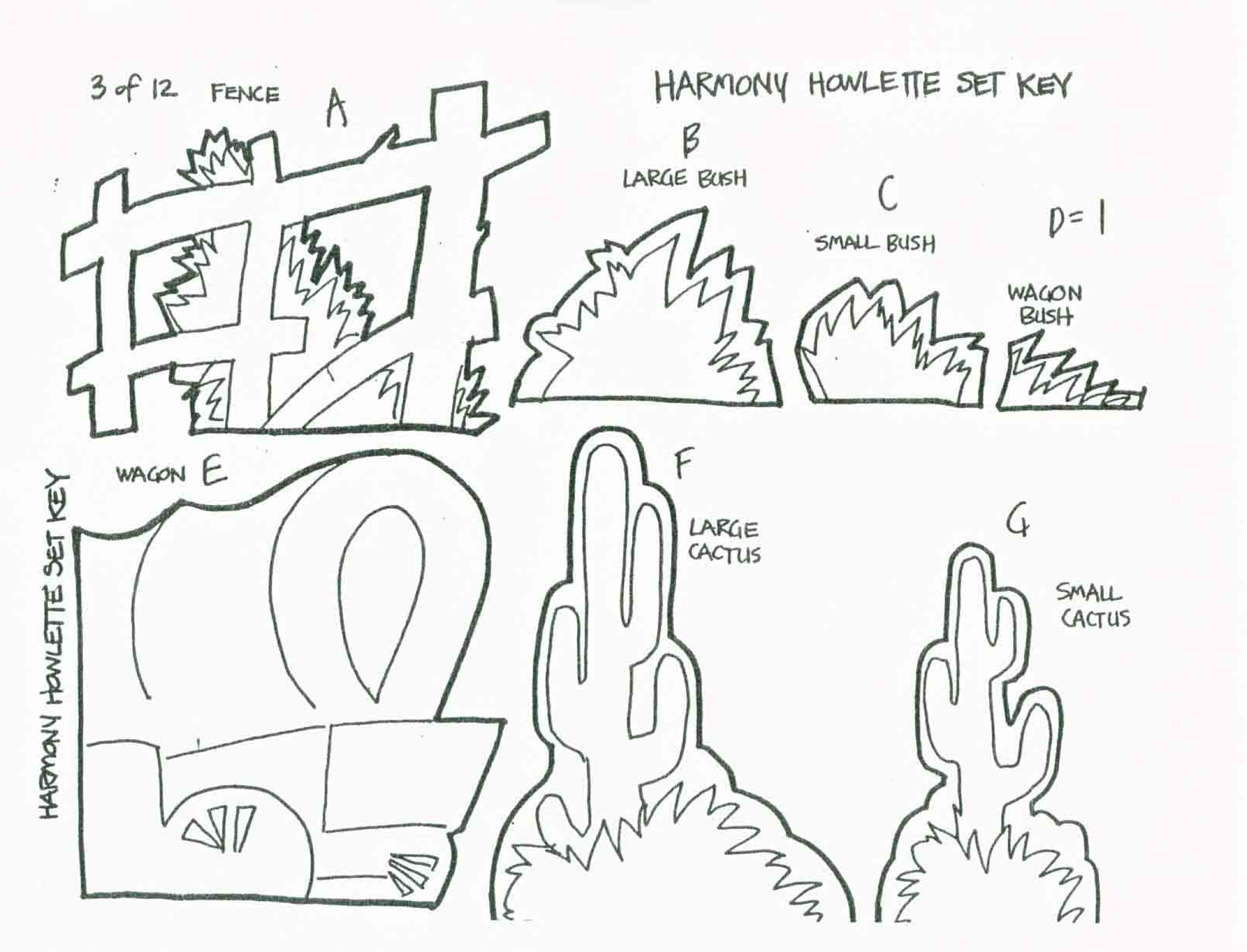
The letter labels refer to the foam core set designations per the set key.

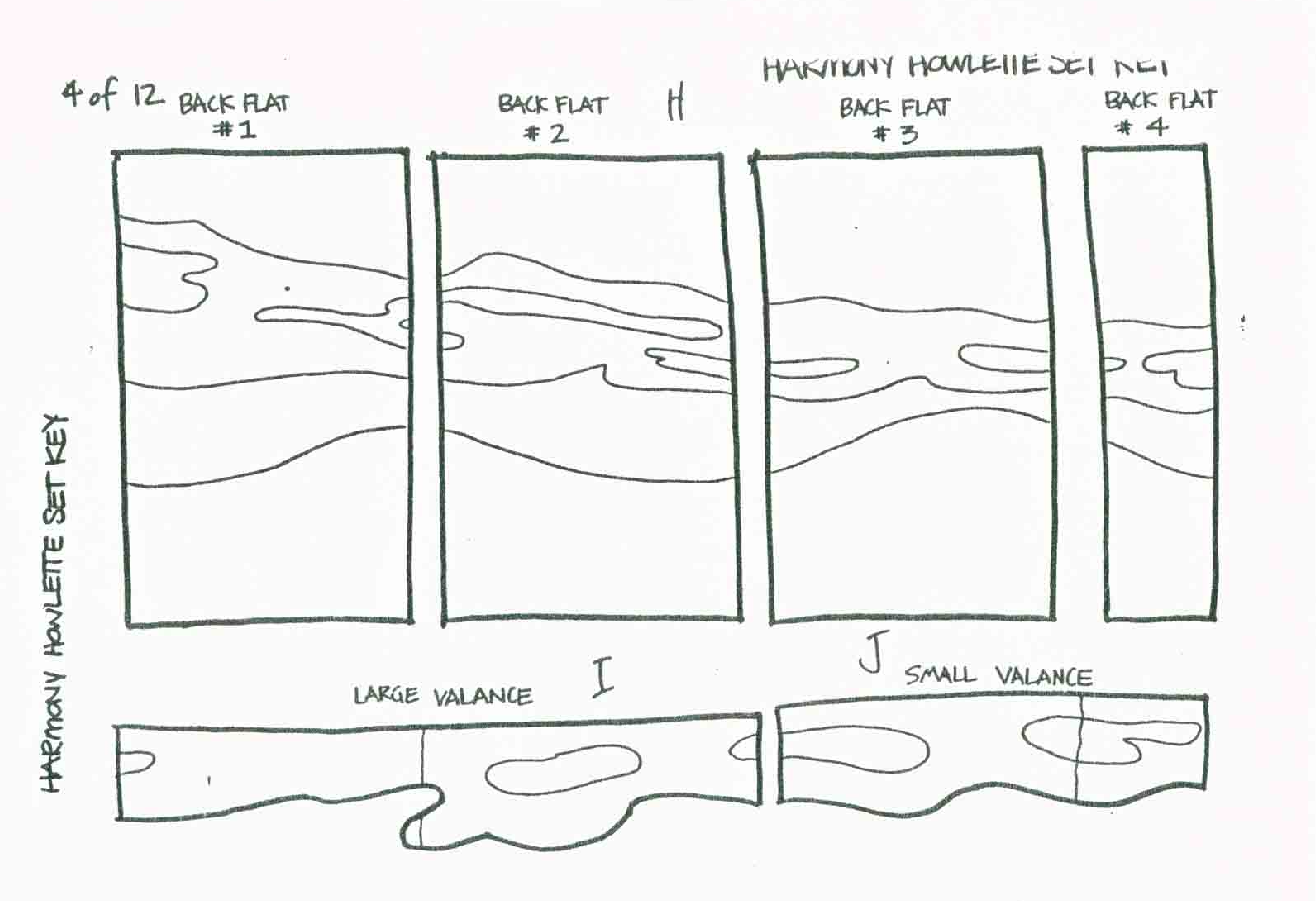


PLEASE Read these instructions entirely before starting & make sure you have everything on the parts list.

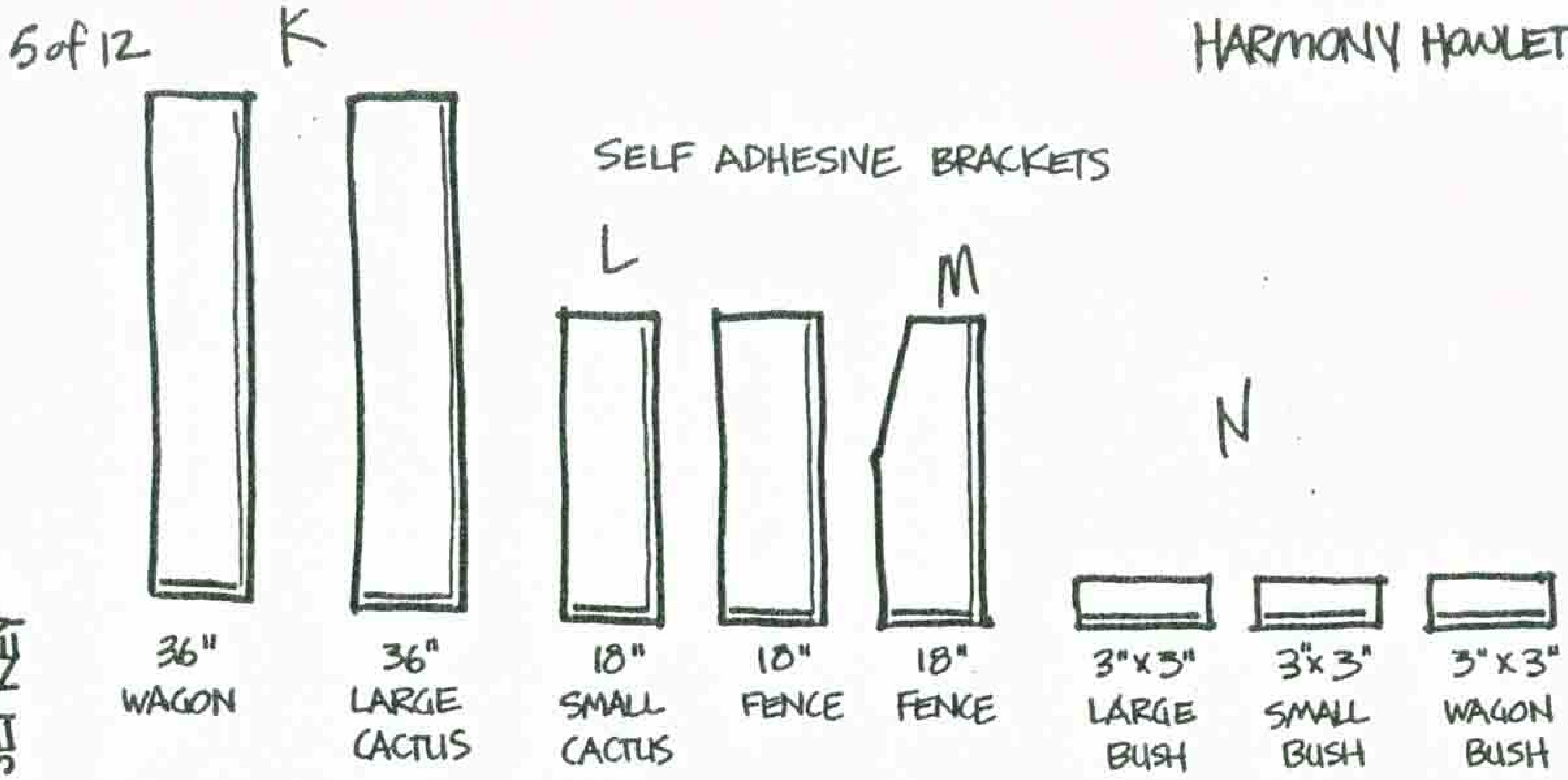
HARMONY HOWLETTE PARTS LIST

DESCRIPTION	QTY	PART NUMBER
Sets & Braces	set	020-0010-01
A Fence	1	
B Large Bush	1	
C Small Bush	1	
D Wagon Bush	1	
E Wagon	1	
F Large Cactus	1	
G Small Cactus	1	
H Back Flat	4	
I Large Valance	1	
J Small Valance	1	
K 36" Bracket	2	
L 18" Bracket	2	
M 18" Modified	1	
N 3"x3" Bracket	3	
Long tie wraps		760-0022-01
Mini Light String Assy.	1	000-0235-10
Instructions	1	030-0008-01


FENCE
A
HARMONY HOWLETTE SET KEY
B
LARGE BUSH
C
SMALL BUSH
D = 1
WAGON
BUSH
WAGON E
F
LARGE
CACTUS
G
SMALL
CACTUS
HARMONY HOWLETTE SET KEY


HARMONY HOWLETTE SET KEY
BACK FLAT #1
BACK FLAT #2
H
BACK FLAT #3
BACK FLAT #4
LARGE VALANCE
I
J
SMALL VALANCE
HARMONY HOWLETTE SET KEY

HARMONY HOWLETTE SET KEY



HARMONY HOWLETTE SET KEY

INSTALLING BACKFLATS

PART H, 1-4 (refer to Set Key)

Staple the flats to the header at the top of the back wall of the stage. Make sure the design on all 4 panels lines up & that the seams between the panels are not obvious.

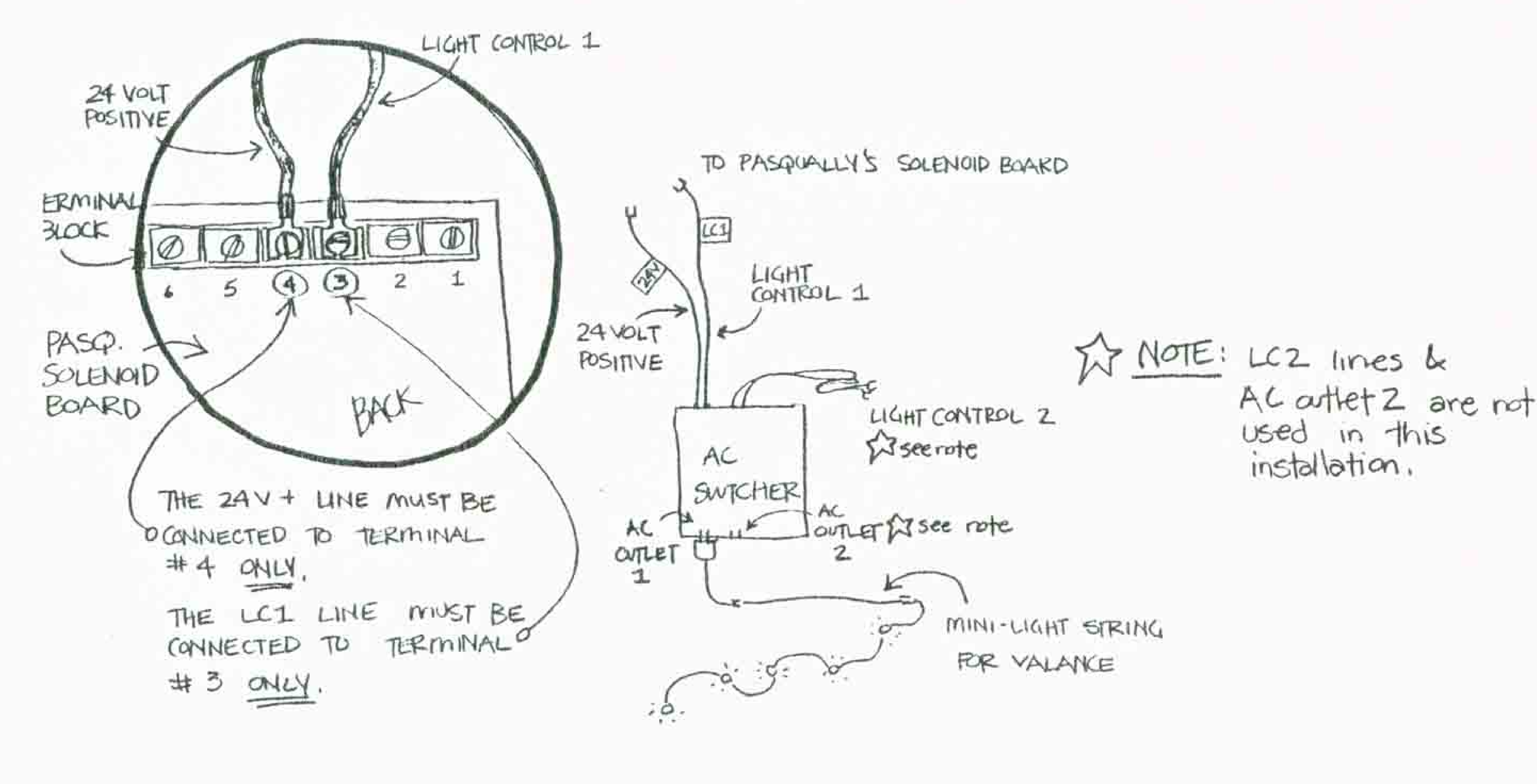
1
2
3
4
JASPAR
CHUCK E CHEESE
HARMONY

Front

☆ NOTE: It maybe necessary to trim Panel #4 slightly for width, or extend it behind PASQUALLY'S drapes. The same applies to the width of the valance.

WIRING THE LIGHTS

mini Light String



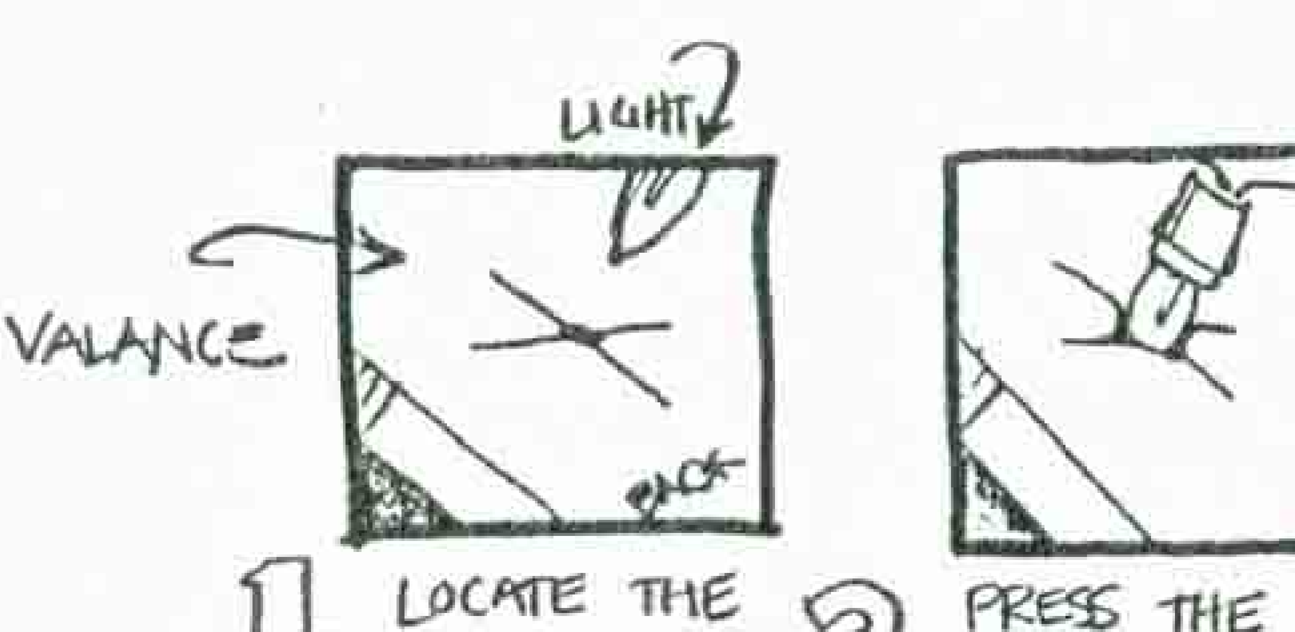
☆ NOTE: LC2 lines & AC outlet 2 are not used in this installation.

Find the existing AC SWITCHER near the back wall behind PASQUALLY. Connect the Lines marked 24V+ & LC1 from the switcher to the terminals on the back of PASQUALLY'S solenoid Board. The 24V+ Line is attached to terminal 4. The LC1 line is attached to terminal 3. Now plug the AC cord from the mini-Light String into the outlet on the switcher controlled by Light Control 1.

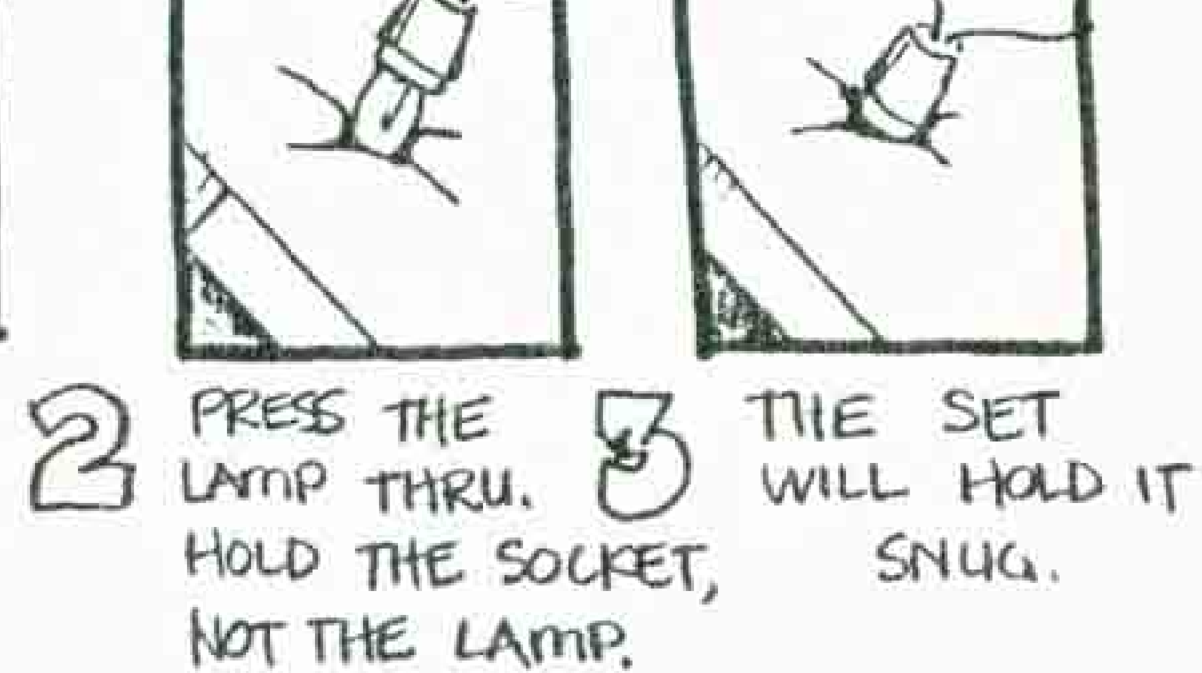
INSTALLING VALANCE

PARTS I & J (refer to Set Key)
- Mini-Light String

The valance has 50 small crosses cut in it from the back. These are for the 50 lights on the Mini-Light String. Starting from JASPARS side of the stage, that is your left when facing the stage, gently press the lights, one by one, thru the holes from the back of the valance.



1 LOCATE THE NEXT HOLE



2 PRESS THE LAMP THRU. HOLD THE SOCKET, NOT THE LAMP.

3 THE SET WILL HOLD IT SNUG.

☆ NOTE: In order to hang the valance you might find it helpful to tape I & J together. If you do, be certain that the design lines up on both panels.

You might also find it easier to first hang the valance and then install the lights. If so, go the the next page & then back to this step.

This might be a two person job depending on your specific installation.

INSTALLING VALANCE (cont)

Long Tie-Wraps

There will be about 6 T-Bar locations across the ceiling. About 18" forward of the Back wall, ahead of Dichromic lights, loop a Long Tie-wrap over the T-Bar & close it loosely. You'll have to push the tiles supported by the T-bar out of the way. Be sure to replace them properly. Repeat for all 6 locations. (see below)

☆ NOTE: The valance should be positioned so that it hides the Dichromics.

Then, hold the valance in place & mark the locations of the looped tie-wraps.

With a razor blade, make a small cut in the top edge of the valance at each of the locations. Loop the long tiewrap thru the hole in the set

INSTALLING FLOOR SETS

Part A	Part K
Part B	Part L
Part C	Part M
Part D	Part N
Part E	
Part F	
Part G	

(see Set Key)

ALL SETS SHOWN FROM BACK

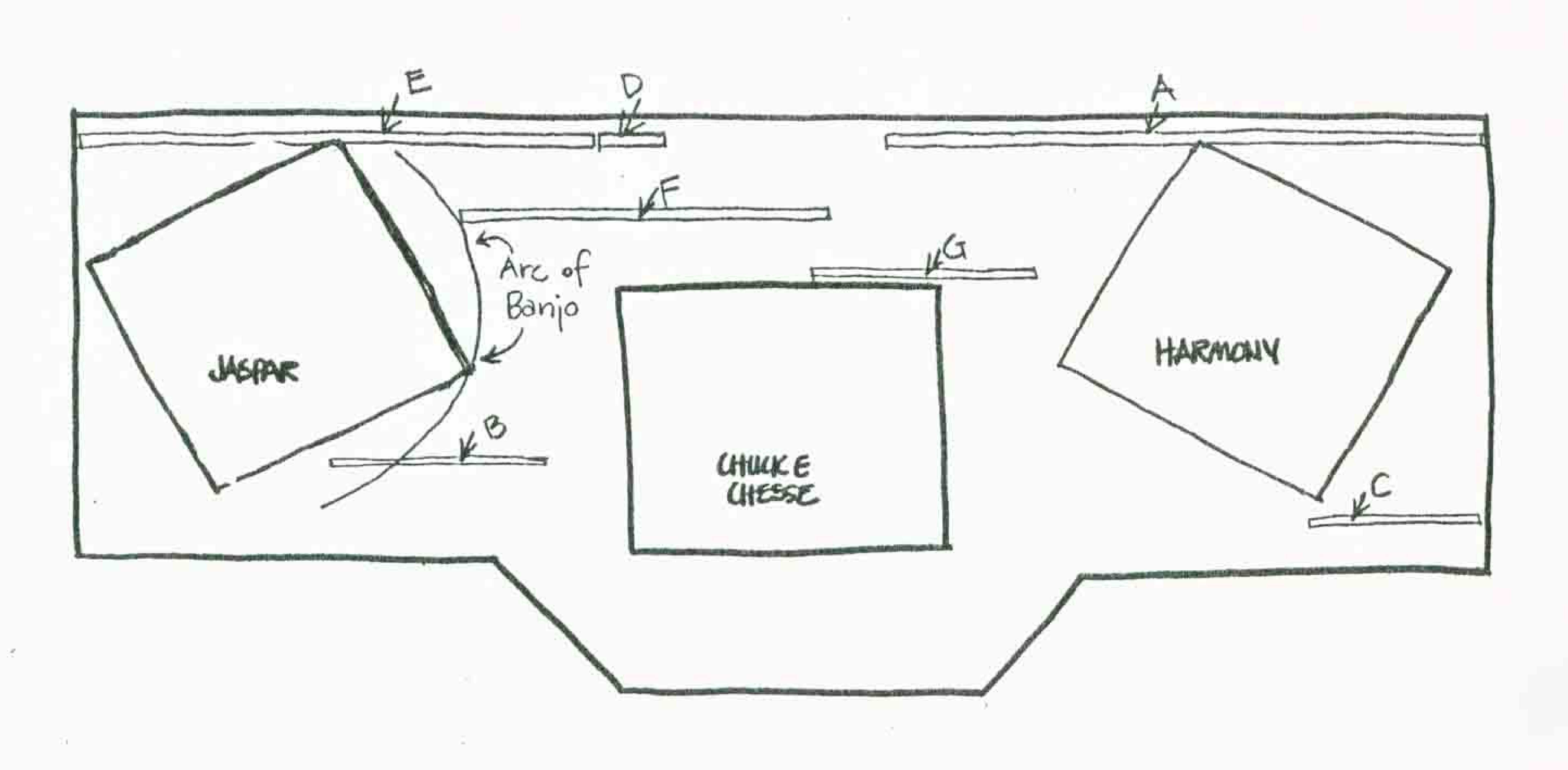
Find the correct brace & use the self adhesive strips to attach supports to the back of floor set pieces.

All floor sets must be raised 4" above the stage floor; Attach the completed floor sets to doubled 2"x4"s or 4"x4" blocks, using the self-adhesive strips on the braces.

A B C M L N N E D N K F K G L

INSTALLING FLOOR SETS (cont)

Place the raised floor set pieces as shown.
Pay attention in your placement to the movement range of the characters, especially JASPAR's banjo.



FINAL NOTES

If during the run of the first skit the stars do not light, re-check the wiring, paying special attention that the mini-lights are not plugged into the wrong AC outlet on the switcher. The stars come on in the first skit when they sing "Stars in your eyes". Hit RESET, PROGRAM, NEXT to view first skit.
If your installation does not use character platforms, that is, the characters are not raised above the floor on 6" platforms, then the floor set pieces should not be raised 4" as instructed. In that case, they may need 2"x4"s on top of the braces to steady them. Do not attach with adhesive strips to the floor.

Re-focus the light directly behind CHUCK E. CHEESE to shine on Floor Set F, the large cactus. This light is the center light on the bar of five lights directly above center stage. It should have a green filter in it. Green filters are not provided with this in-stallation. If necessary, order the proper filter.

In general, if you have problems with this installation, contact ANIMATION at corporate HDQRS. Good Luck.

THE MOST IMPORTANT CONSIDERATION IS THAT IT LOOK GOOD!

SECTION: 2.1.2

DESCRIPTION:

Cosmetic Installation

Harmony Howlette

Head: Harmony's wig is very painstakingly attached, so please be careful with it! It is pinned only to the front of her head, so lift back of wig <u>only</u>, from back of head to remove back of head. Then be sure to fit wig back down over head when putting back together.

just lift ... fit over ... & h...

Harmony's eyelids are pink, glue her red & silver eyelashed to her lids with contact cement.

Pin Harmony's hat to the front of her wig just behind her ears.
Tie her bandana at the side.

note holes in hat ar... for her ea...

○ ○ ☆ ○ ○

<u>Body</u>: Be sure to fit mech. arm fully inside foam arm, with black shoulder ring inside arm. There is an extra velcro closing at very lower back edge - fasten closed inside air hookup.

Clothes are all in one piece, just put on & velcro closed in the back.

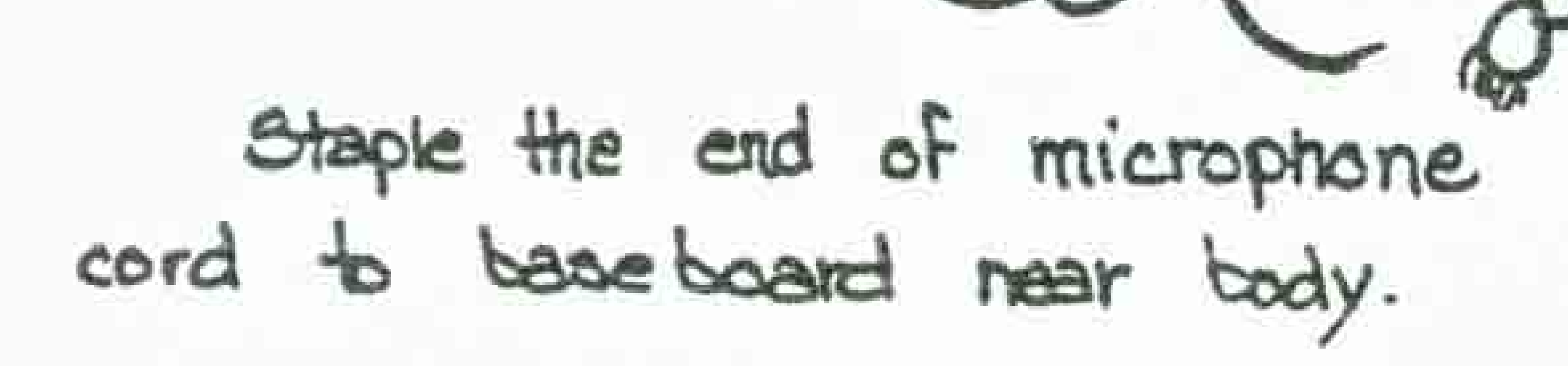
Gloves are worn over shirt sleeves. Star decoration is on the outside lower corner of cuff

Guns are to remain in her holsters at all times.

She holds her microphone in her right hand and her lasso in her left. Bend her fingers around them and safety pin.

right hand

left hand



Staple the end of microphone cord to baseboard near body.

SECTION: 2.1.3

DESCRIPTION:

Installing Harmony In A Shelf Installation

When the Harmony Howlette Show is installed in an installation with a shelf, the following modifications MUST be made:

1. Jumper Munch's door to his "soft (colored)" spotlight, i.e. jump TB1 #'s 7 & 8 to TB # 1 & 2.

2. Jumper Pasqually's door to his "soft" spotlight i.e. jump TB1 # 7 & 8 to TB2 # 1 & 2.

SECTION: 2.2

DESCRIPTION:

Harmony Howlette II

"Harmony Goes To The Westerns"

This section to be completed soon

SECTION: 2.3

DESCRIPTION:

Madam Oink I

"Around the World With Madam Oink"

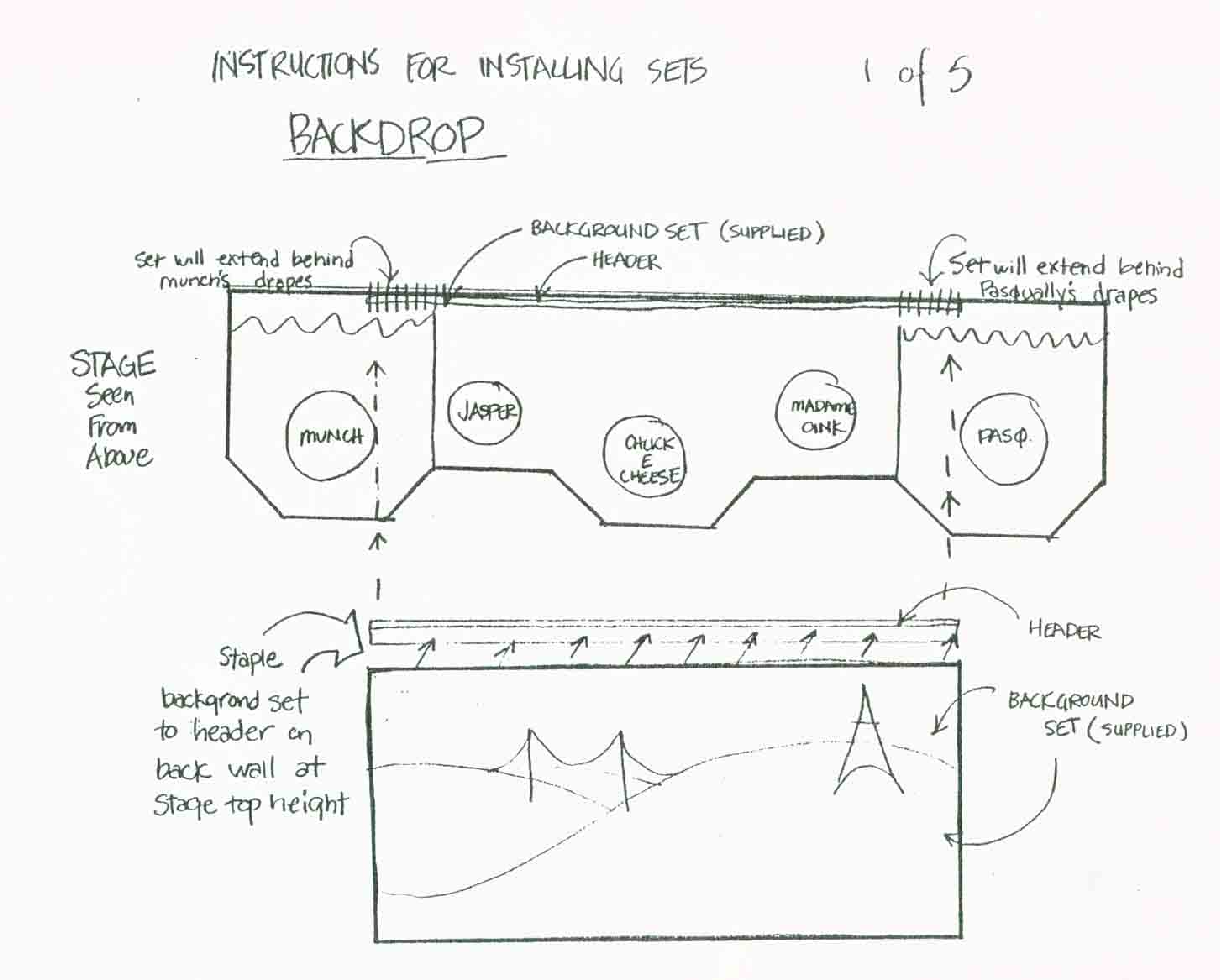
SECTION: 2.3.1

DESCRIPTION:

Set Installation

INSTRUCTIONS FOR INSTALLING SETS

BACKDROP

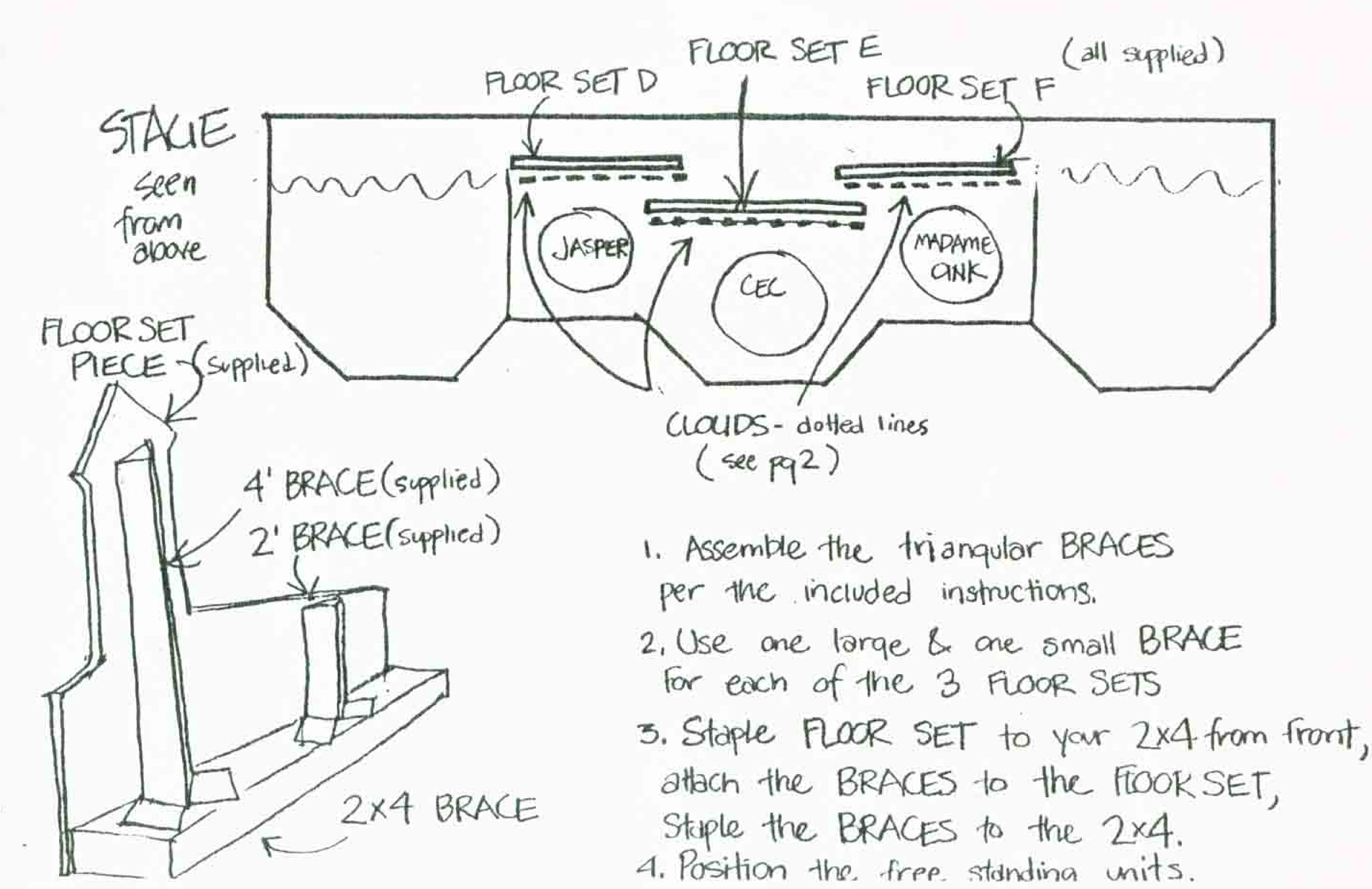


INSTRUCTIONS FOR INSTALLING SETS

CLOUDS 3 PIECES

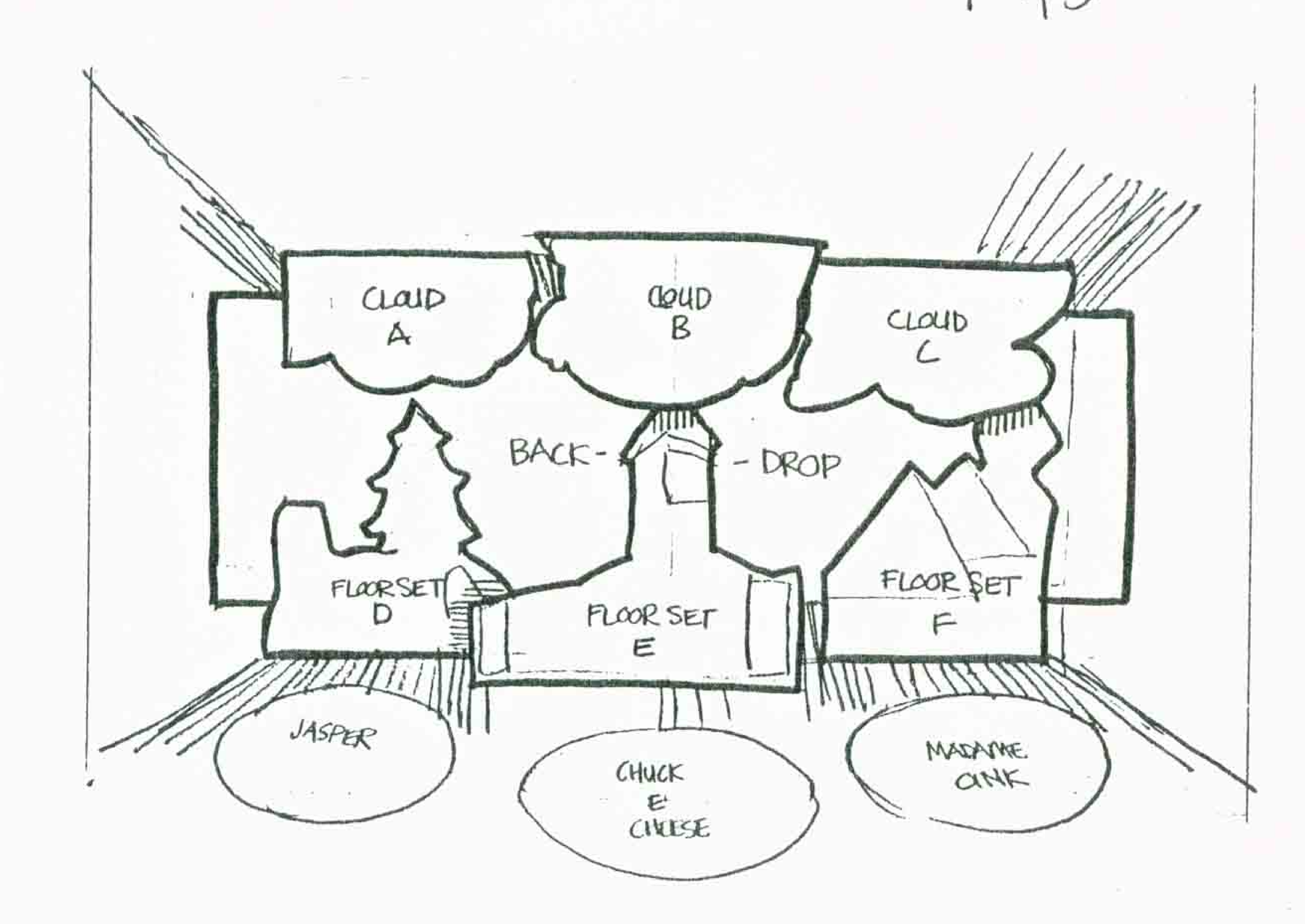
1. Attach self-adhesive TIE-WRAP ANCHORS to T-BAR above the STAGE; use 2 for each cloud.
2. Using the distance between the TIE-WRAP ANCHORS just installed as a guide, make 2 holes in the top edge of the cloud.
3. Pass the TIE-WRAP thru the ANCHOR, thru the CLOUD, and thru the end of the TIE-WRAP. Pull tight to lock.

FLOOR SETS 3 PIECES



1. Assemble the triangular BRACES per the included instructions.
2. Use one large & one small BRACE for each of the 3 FLOOR SETS
3. Staple FLOOR SET to your 2x4 from front, attach the BRACES to the FLOOR SET, Staple the BRACES to the 2x4.
4. Position the free standing units.

INSTRUCTIONS FOR INSTALLING SETS



STAGE from front

PARTS LIST

HERES WHAT YOU GET!

1 Cloud A
1 Cloud B
1 Cloud C
1 Floor Set D Pagoda
1 Floor Set E Big Ben
1 Floor Set F Pyramids
1 Backdrop
3 4' Cardboard Braces
3 2' Cardboard Braces
9 Tie-wrap Anchors
9 Tie-wraps
(extras are included)
INSTRUCTIONS

HERES WHAT YOU SUPPLY

1 Pizza Time Theatre
3 2x4's for Floor Set Braces
T-Bars - located on your ceiling above the stage
Header - located on the upper back wall of stage
Small knife or punch
Staple gun

Remember: The most important consideration in this installation is that it looks nice.

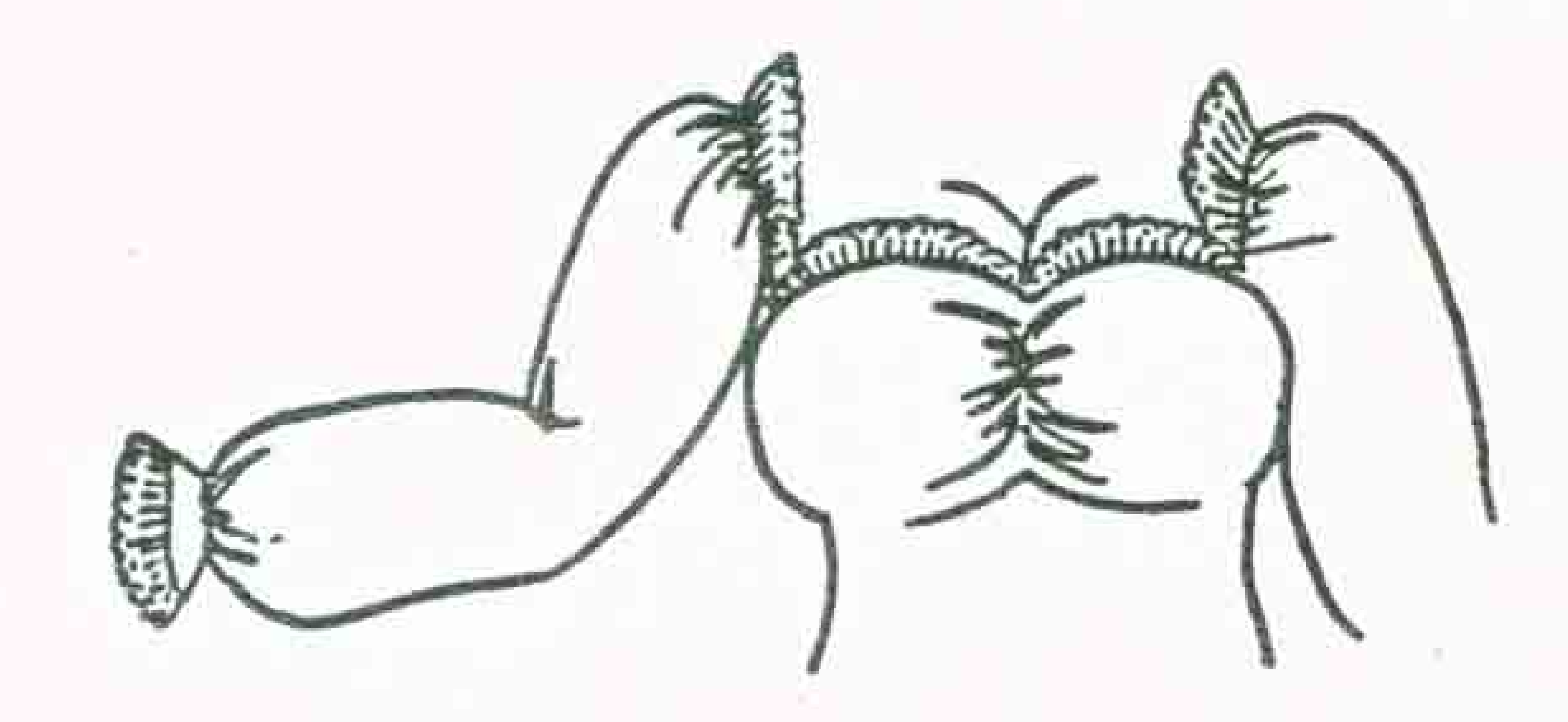
GOOD LUCK

SECTION: 2.3.2

DESCRIPTION:

Cosmetic Installation

MADAME OINK—FINAL

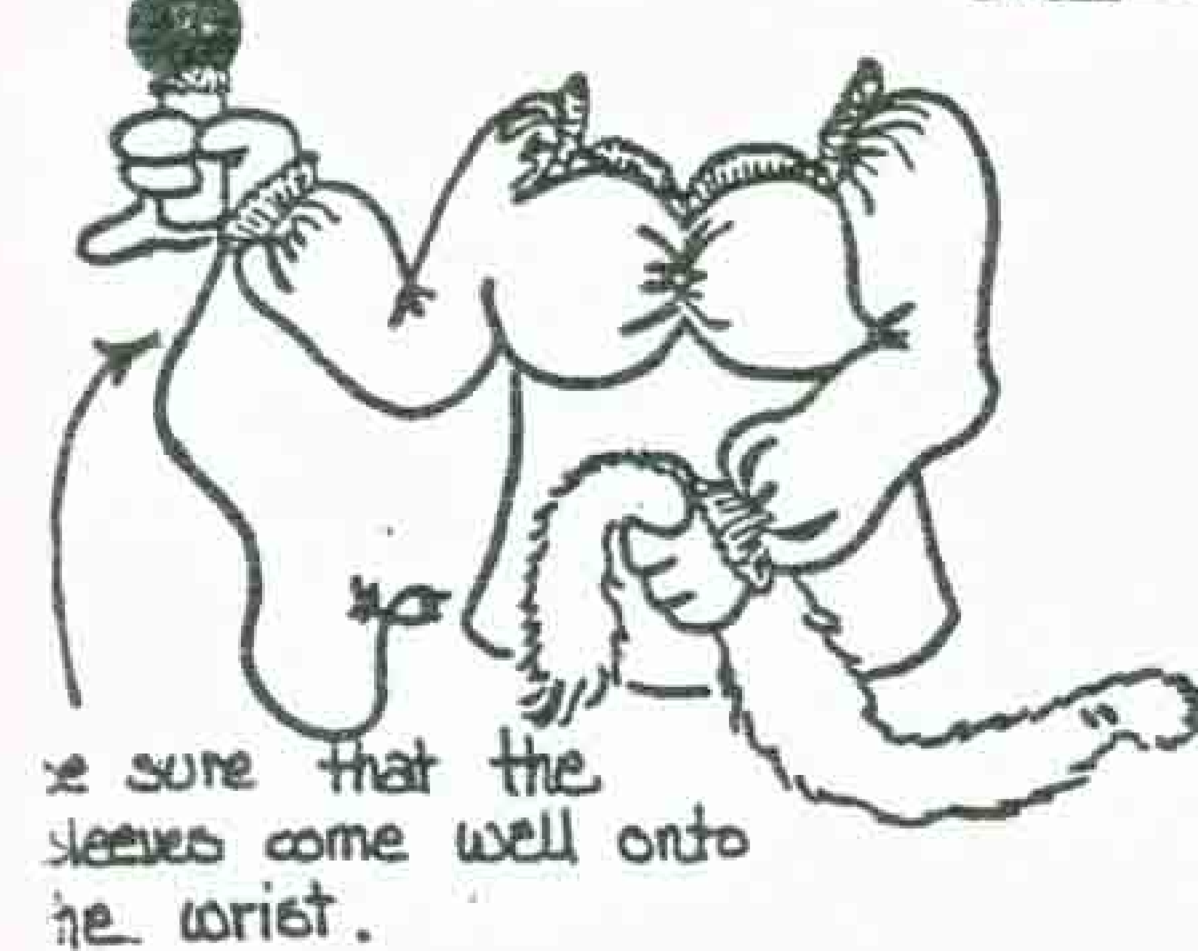


This has already been done for you: FIT DRESS TO BODY. GLUE DRESS INTO CLEAVAGE AND ACROSS TOP OF BUST. PULL TIGHT AT SIDE SEAMS AND SAFETY PIN THROUGH DRESS INTO BODY. SAFETY PIN BACK OF DRESS CLOSED.

PULL HANDS ON, PUSHING WIRES INTO ENDS OF FINGERS. PLACE MICROPHONE WITH DECORATIVE TRIM INTO MDM.'S RIGHT HAND. FORM HER FINGERS AROUND MICROPHONE AND GLUE A T-PIN (or safety pin) IN PLACE. RAISE HER PINKY. BRING CORD DOWN TO BASEBOARD AND FIRMLY STAPLE NEAR HER BODY. MAKE SURE THE CORD DOES NOT RESTRICT HER MOVEMENT BEFORE STAPLING.



↖ Don't forget the pinky! It's crucial to her personality.



Be sure that the sleeves come well onto the wrist.

MADAME HOLDS A FEATHER BOA IN HER LEFT HAND. POSITION IN HER HAND AND PIN. STAPLE THE DANGLING END TO BASEBOARD.

- a rubber band can be placed around a center finger & boa to hold it in place.

USE PINK MAKE-UP TO LIGHTLY COLOR TOP OF NOSE, CHEEKS AND CHEST. } this has been done for you.

HAIR: TAKE A CUSTOM MADE WIG AND CUT HOLES THROUGH CAP FOR EARS, PLACE ON HEAD AND ADJUST TO CORRECT POSITION.



SAFETY PIN TO FRONT OF HEAD AT LOWER SIDES. The wig is one piece & does not have to be removed to put the head on mech, it is attached only to the front of the head, so carefully lift the wig in back to remove back of head.



GLUE A SMALL, GREEN PLUME TO A LARGE ONE, AND GLUE A DECORATIVE ORNAMENT AT BASE. T-PIN OR SAFETY PIN THIS PLUME TO RIGHT SIDE IN FRONT OF WIG. } this has been done for you

GLUE EYELASHES IN PLACE.
-use contact cement -
...also, Mdm. has blue eyes, if you have a green-eyed guest-star, please change the irises.

If you have any questions or problems w/ Madame, please feel free to call me at corporate M-F before 3 p.m.
Good Luck!

Kathy Wolf
(408) 745-6051
wardrobe
ext. 236

SECTION: 3.0

DESCRIPTION:

Lounge Installation

SECTION: 3.1

DESCRIPTION:

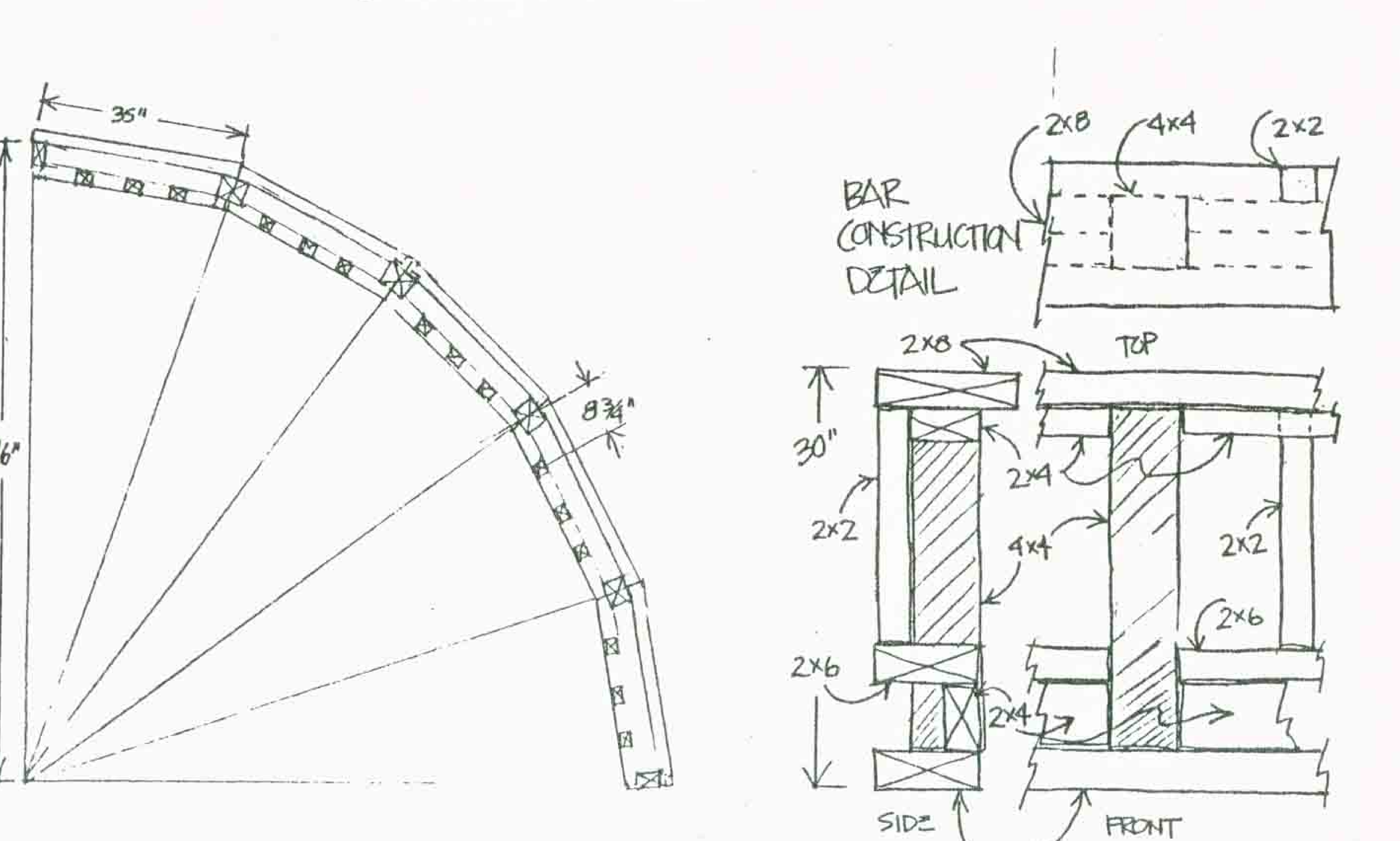
Staging

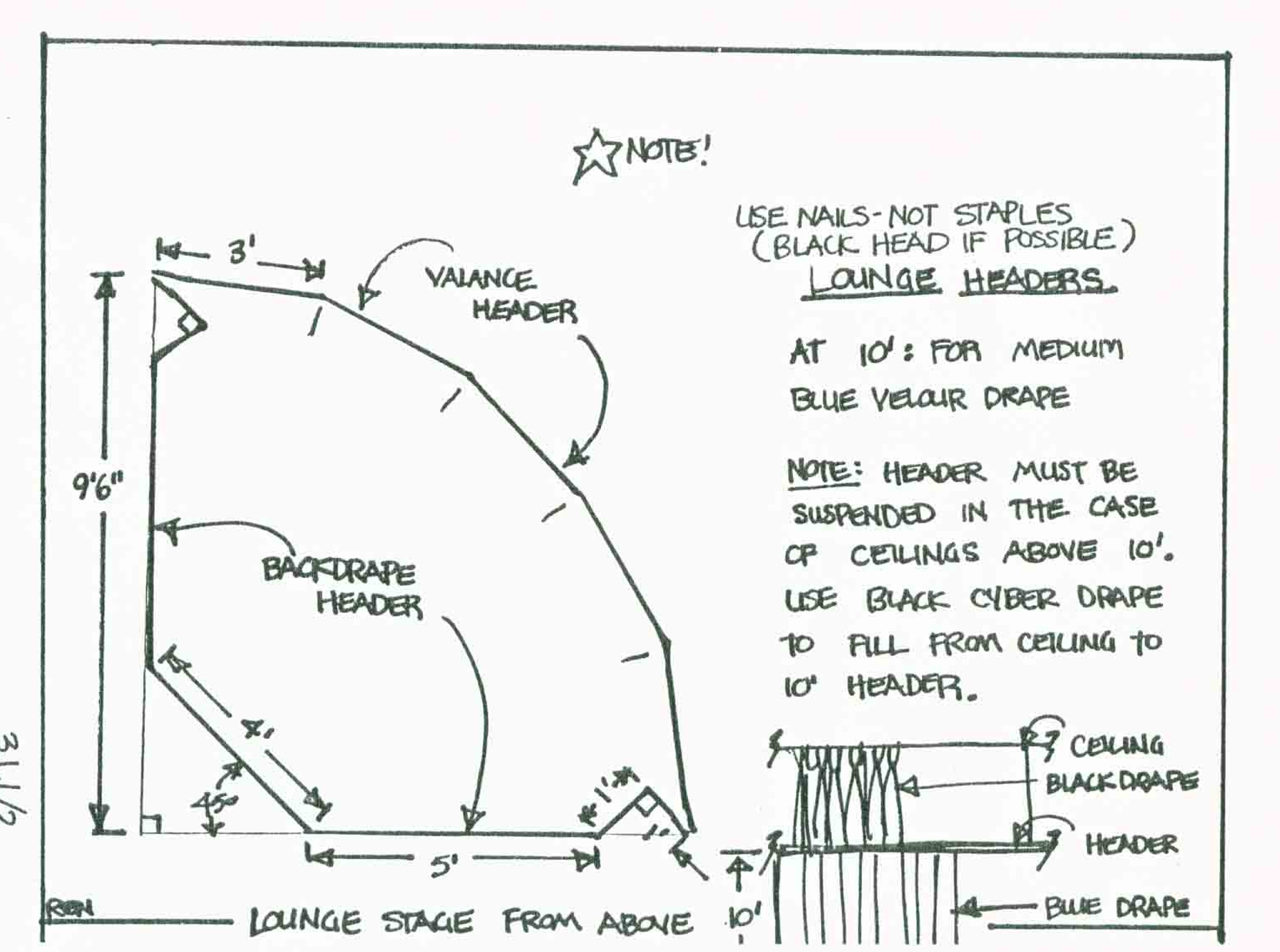
SECTION: 3.1.1

DESCRIPTION:

Dimensions
&
Curtains

LOUNGE STAGE DIMENSIONS





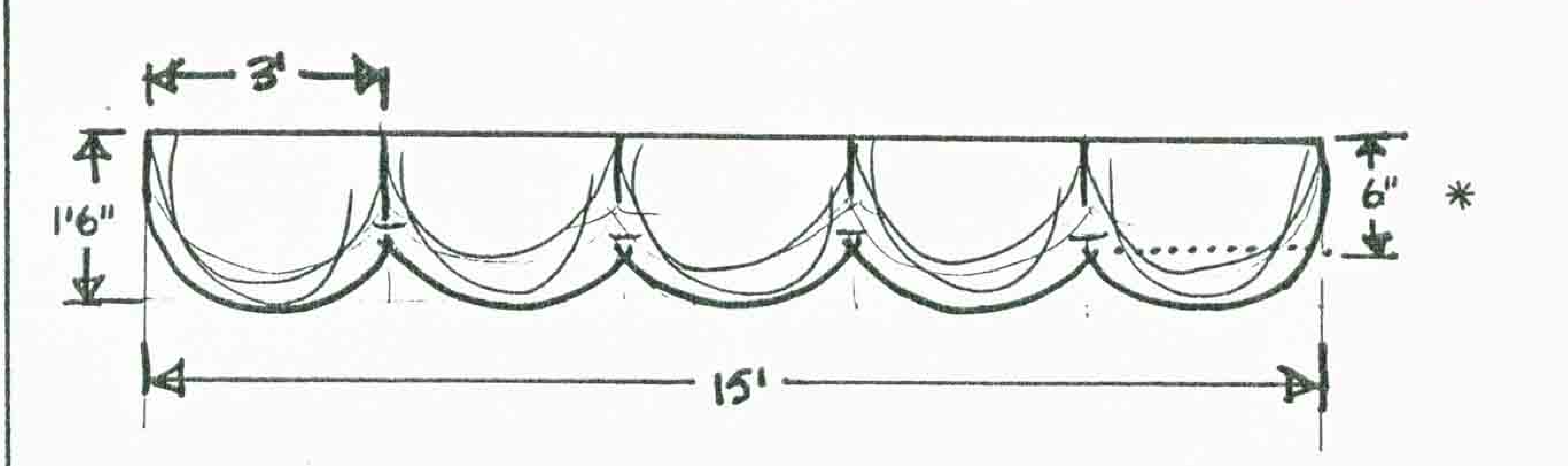
NOTE!
USE NAILS - NOT STAPLES
(BLACK HEAD IF POSSIBLE)
LOUNGE HEADERS.
AT 10': FOR MEDIUM
BLUE VELOUR DRAPE
NOTE: HEADER MUST BE
SUSPENDED IN THE CASE
OF CEILINGS ABOVE 10'.
USE BLACK CYBER DRAPE
TO FILL FROM CEILING TO
10' HEADER.
3'
VALANCE
HEADER
9'6"
BACKDRAPE
HEADER
4'
45°
1'
5'
CEILING
BLACK DRAPE
HEADER
BLUE DRAPE
10'
LOUNGE STAGE FROM ABOVE

LOUNGE VALANCE

1'6" HIGH x 15' WIDE

BUNTED & GATHERED, FIREPROOF

MEDIUM BLUE VELOUR



* THIS DIMENSION IS OPEN, PER THE ACTUAL STYLE OF THE GATHERS. IT SHOULD BE BETWEEN 4" & 8".

REN

LOUNGE BACKDRAPE

10' HIGH x 22' WIDE

FIREPROOF MEDIUM BLUE VELOUR

100% FULLNESS - THEATRICAL BOX PLEATS

RBN

3.1.1/4

SECTION: 3.1.2

DESCRIPTION:

Colors and Materials

LOUNGE COLORS AND MATERIALS

DRAPES - BLUE VELOUR, FIREPROOF

FLOOR COVER - BLACK AUTOMOTIVE CARPET,
(LION) FIREPROOF

BAR - CLEAR FIR, SEALED CLEAR (OR STAINED
PER INSTALLATION WALL TREATMENT)

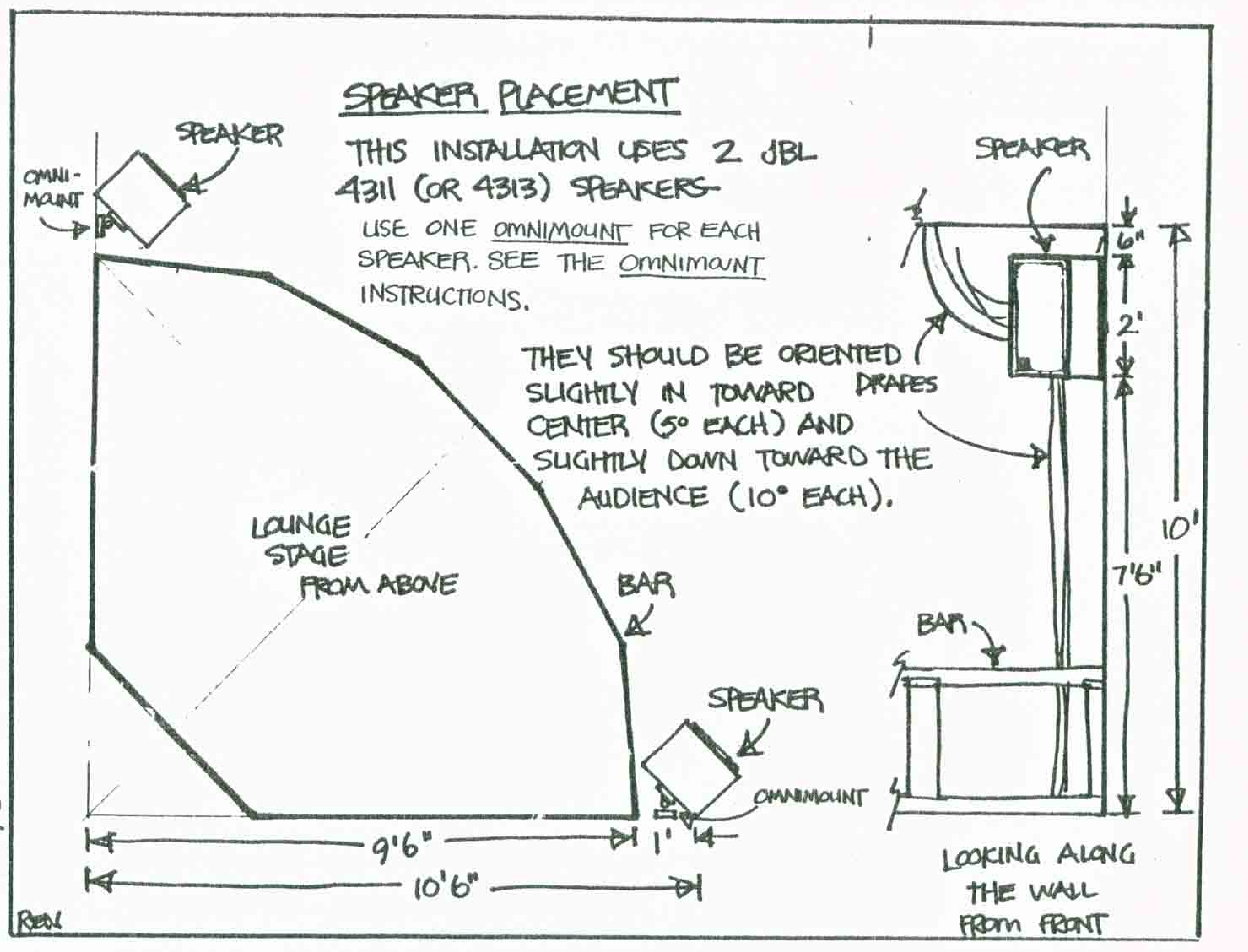
CYBERAMICS DRAPE - (AS NECESSARY) BROWN
POLYESTER, FIREPROOF (OR BLACK,
PER INSTALLATION CEILING COLOR)

STAGE - PLYWOOD & 2x4, PAINTED BLACK
(BEAGLES)

SECTION: 3.1.3

DESCRIPTION:

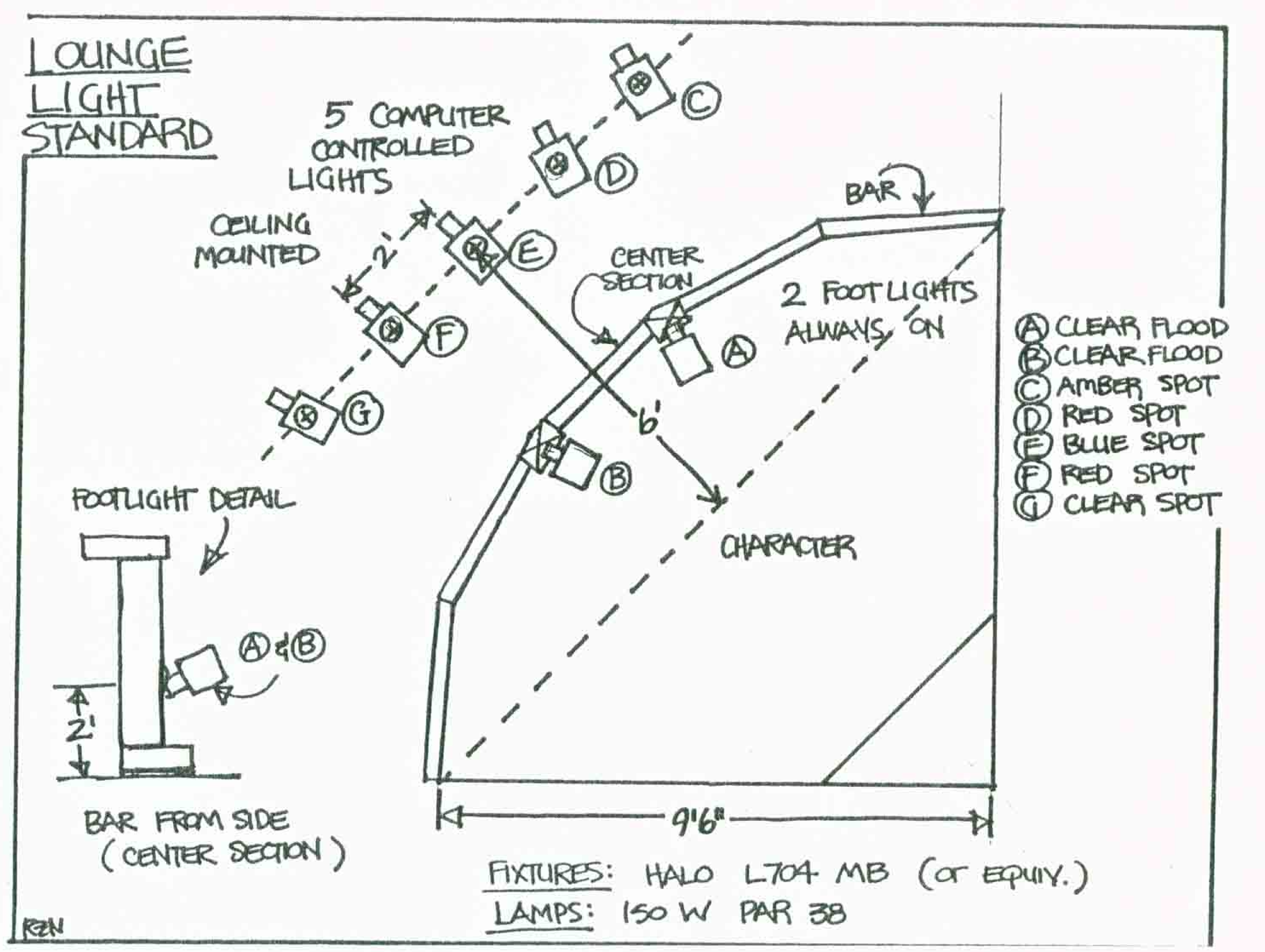
Speaker Placement


SPEAKER PLACEMENT
THIS INSTALLATION USES 2 JBL 4311 (OR 4313) SPEAKERS
USE ONE OMNIMOUNT FOR EACH SPEAKER. SEE THE OMNIMOUNT INSTRUCTIONS.
THEY SHOULD BE ORIENTED SLIGHTLY IN TOWARD CENTER (5° EACH) AND SLIGHTLY DOWN TOWARD THE AUDIENCE (10° EACH).
SPEAKER
OMNI-MOUNT
LOUNGE STAGE FROM ABOVE
BAR
SPEAKER
OMNIMOUNT
9'6"
1'
10'6"
SPEAKER
DRAPES
6"
2'
7'6"
10'
BAR
LOOKING ALONG THE WALL FROM FRONT
REN

SECTION: 3.1.4

DESCRIPTION:

Lighting


LOUNGE
LIGHT
STANDARD
5 COMPUTER
CONTROLLED
LIGHTS
CEILING
MOUNTED
2'
A
B
C
D
E
F
G
BAR
CENTER
SECTION
2 FOOT LIGHTS
ALWAYS ON
6'
CHARACTER
FOOTLIGHT DETAIL
A & B
2'
BAR FROM SIDE
(CENTER SECTION)
9'6"
A CLEAR FLOOD
B CLEAR FLOOD
C AMBER SPOT
D RED SPOT
E BLUE SPOT
F RED SPOT
G CLEAR SPOT
FIXTURES: HALO L704 MB (or EQUIV.)
LAMPS: 150 W PAR 38
RZN

LIGHT	HALO FIXTURE	OR	CAPRI FIXTURE*	BULB	COLOR
A	L704MB		CT140 Black	75W Par 38 FL	Clear
B	L704MB		CT140 Black	75W Par 38 FL	Clear
C	L704MB		CT140 Black	150W Par 38 SP	Amber
D	L704MB		CT140 Black	150W Par 38 SP	Red
E	L704MB		CT140 Black	150W Par 38 SP	Blue
F	L704MB		CT140 Black	150W Par 38 SP	Red
G	L704MB		CT140 Black	150W Par 38 SP	Clear

* On weighted Trac Base #C23

SECTION: 3.1.5

DESCRIPTION:

Room Lighting

Lounge (Beagles, Lion).

The Lounge has these fixtures:

Ceiling: Capri A1501M with 150W P38 FL bulbs.

Booths: Capri PC751 cans with 75W R30 FL bulbs.

The lounge requires amber and blue lights.

The two outer strips of lights (closest to the walls) should be blue, the remainder should be amber. See Figure B.

NOTE: Amber is not yellow!

FIG B. LOUNGE

B
A
A
A
A
A
B

B B B B B B
A A A A A A
A A A A A A
A A A A A A
A A A A A A
A A A A A B
B B B B B

LION

BOOTHS:
CAPRI
PC751
CANS
75W R30 FL
BULBS.

LOUNGE
CEILING:
CAPRI A1501 FIXTURES
150W P38 FL BULBS.

B = BLUE
A = AMBER

SECTION: 3.2

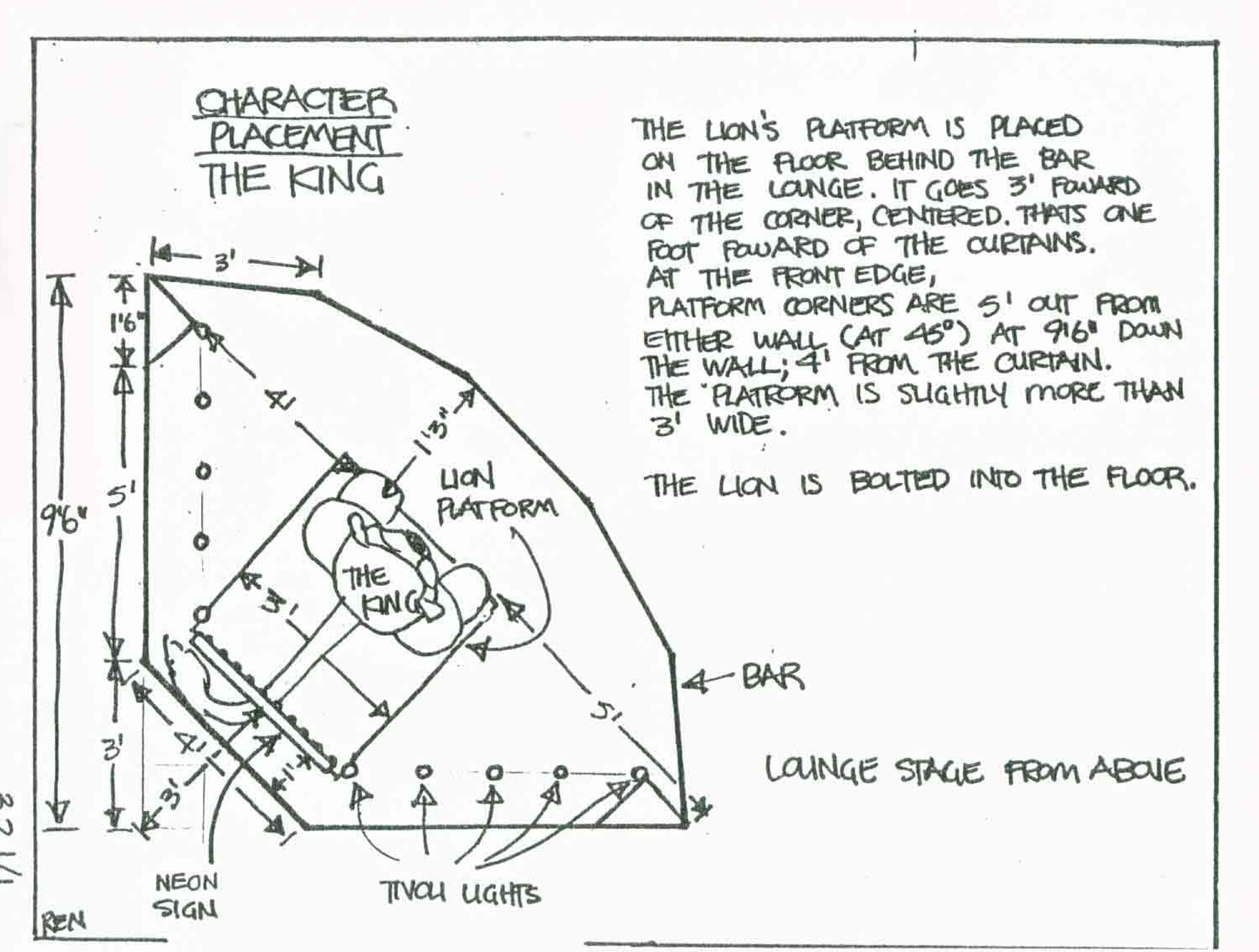
DESCRIPTION:

The King

SECTION: 3.2.1

DESCRIPTION:

Character Placement

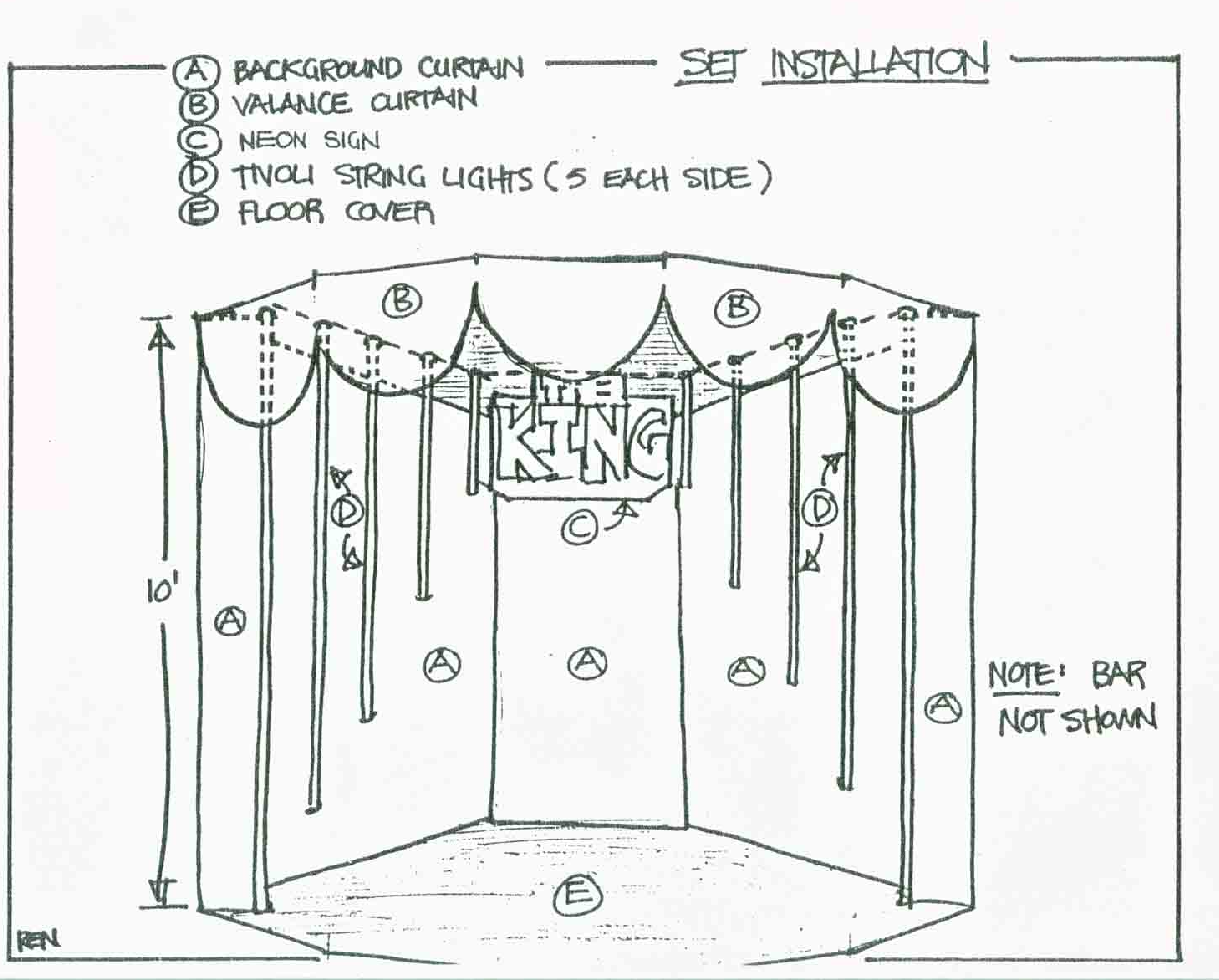


CHARACTER
PLACEMENT
THE KING
THE LION'S PLATFORM IS PLACED ON THE FLOOR BEHIND THE BAR IN THE LOUNGE. IT GOES 3' FOWARD OF THE CORNER, CENTERED. THATS ONE FOOT FOWARD OF THE CURTAINS.
AT THE FRONT EDGE, PLATFORM CORNERS ARE 5' OUT FROM EITHER WALL (AT 45°) AT 9'6" DOWN THE WALL; 4' FROM THE CURTAIN.
THE PLATFORM IS SLIGHTLY MORE THAN 3' WIDE.
THE LION IS BOLTED INTO THE FLOOR.
3'
1'6"
5'
9'6"
3'
4'
1'3"
LION PLATFORM
THE KING
3'
5'
BAR
4'
1'
3'
NEON SIGN
TIVOLI LIGHTS
LOUNGE STAGE FROM ABOVE
REN

SECTION: 3.2.2

DESCRIPTION:

Set Installation



SET INSTALLATION
(A) BACKGROUND CURTAIN
(B) VALANCE CURTAIN
(C) NEON SIGN
(D) TIVOLI STRING LIGHTS (5 EACH SIDE)
(E) FLOOR COVER
THE KING
10'
NOTE: BAR NOT SHOWN
REN

3.2.2/1

SET INSTALLATION

THE KING

THE KING'S SET CONSISTS OF BLUE VELOUR BACKGROUND CURTAINS AND VALANCE, TIVOLI STRING LIGHTS, A NEON SIGN, AND A FLOOR COVER.

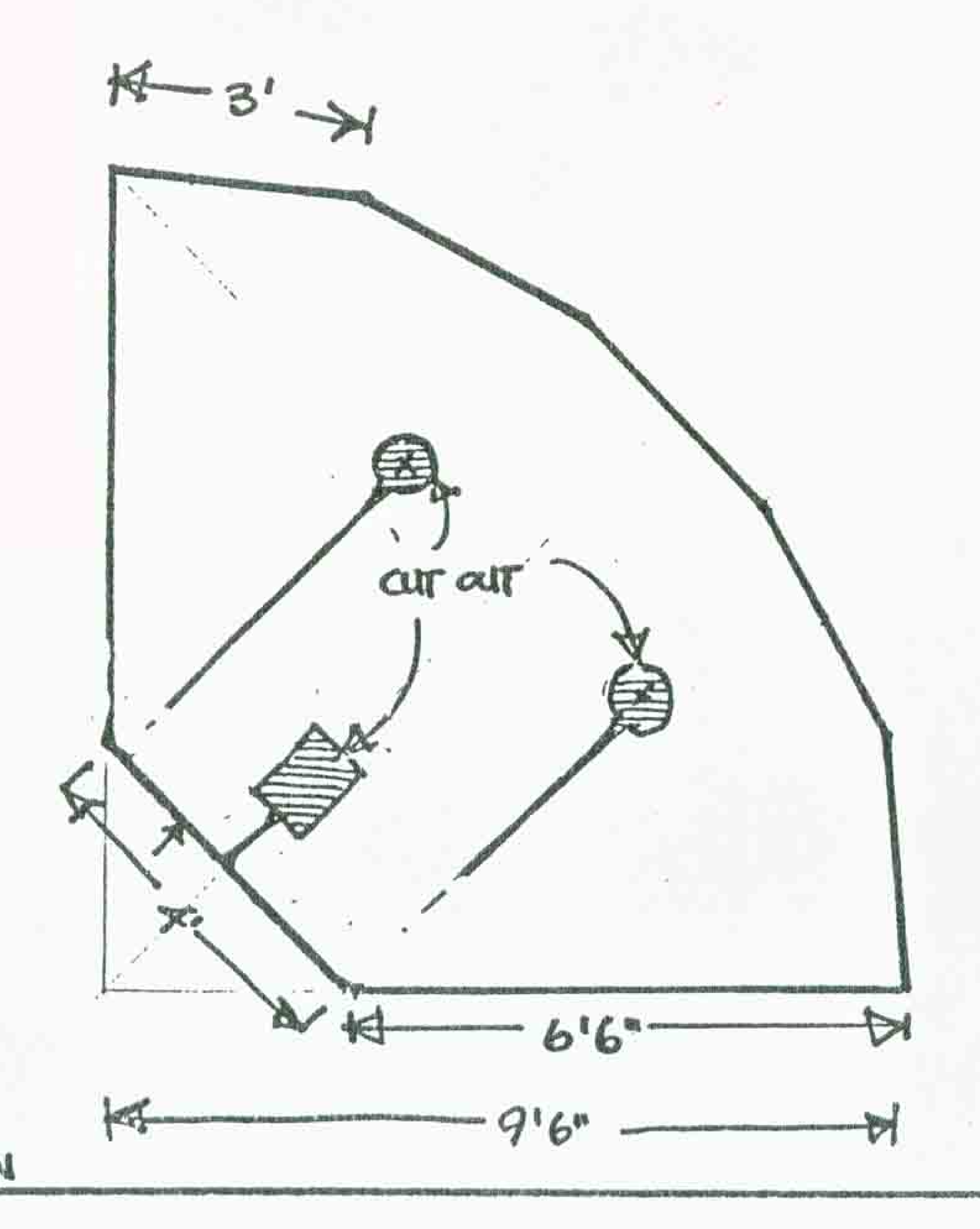
ONCE THE CHARACTER IS INSTALLED THE FLOOR COVER HIDES THE AIR AND CYBER RUNS AS WELL AS THE CEC CARPET.

THE TIVOLI LIGHTS AND THE NEON SIGN ARE CONTROLLED BY STOOLS COMMAND IN THE ANIMATION. THEY USE THE OPEN CIRCUIT IN THE 3 AC SWITCHERS THAT CONTROL THE OVERHEAD LIGHTS.

THE LIGHTS AND SIGN ARE HUNG FROM THE T-BAR AND CEILING TILES.

TIVOLI LIGHTS
(DIMENSIONS ARE LENGTHS)

RRN

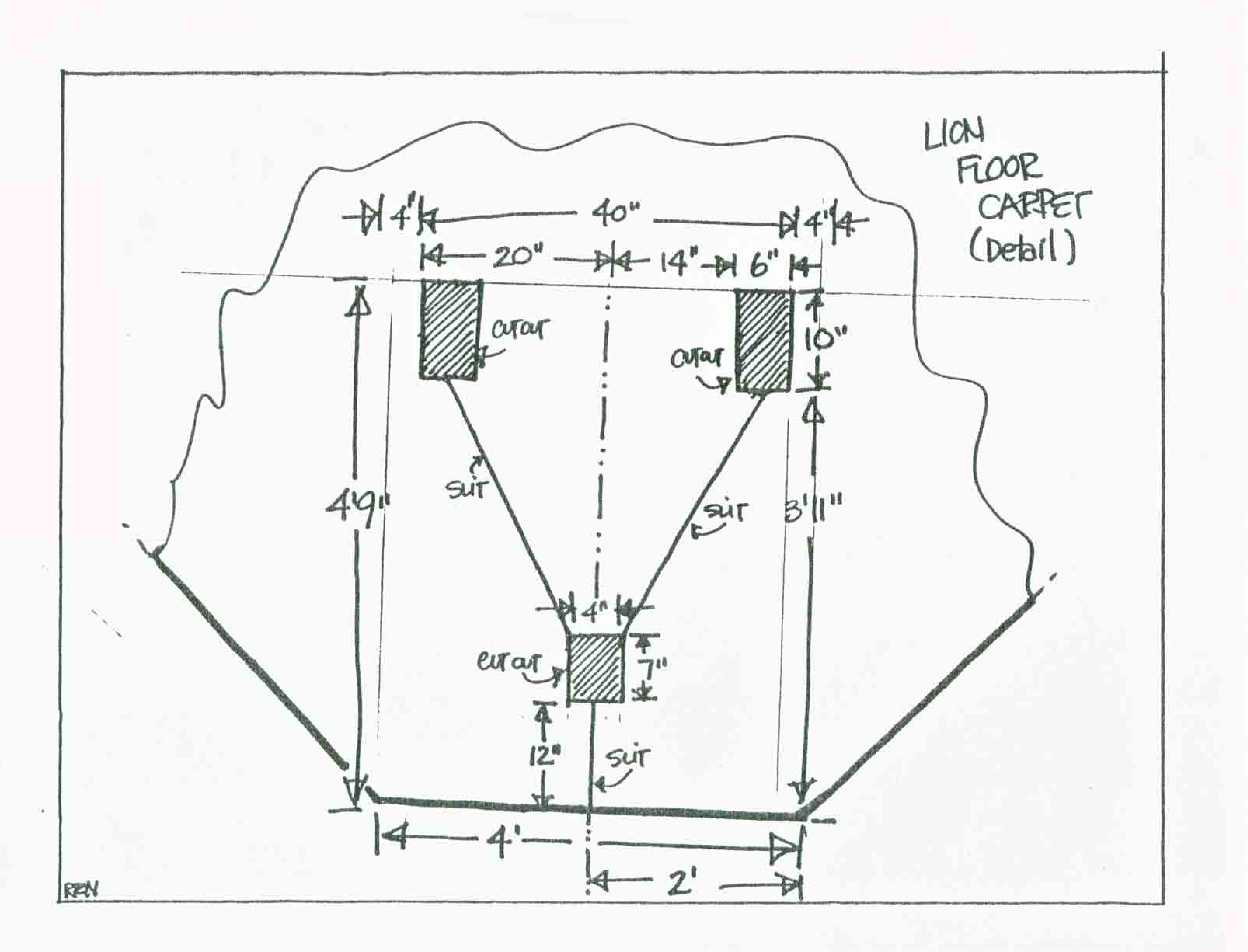


LION FLOOR COVER

SEE DETAIL

* BLACK CARPET
* LOW NAP
* (WITH OR WITHOUT CUTOUTS)
* CHEAP!

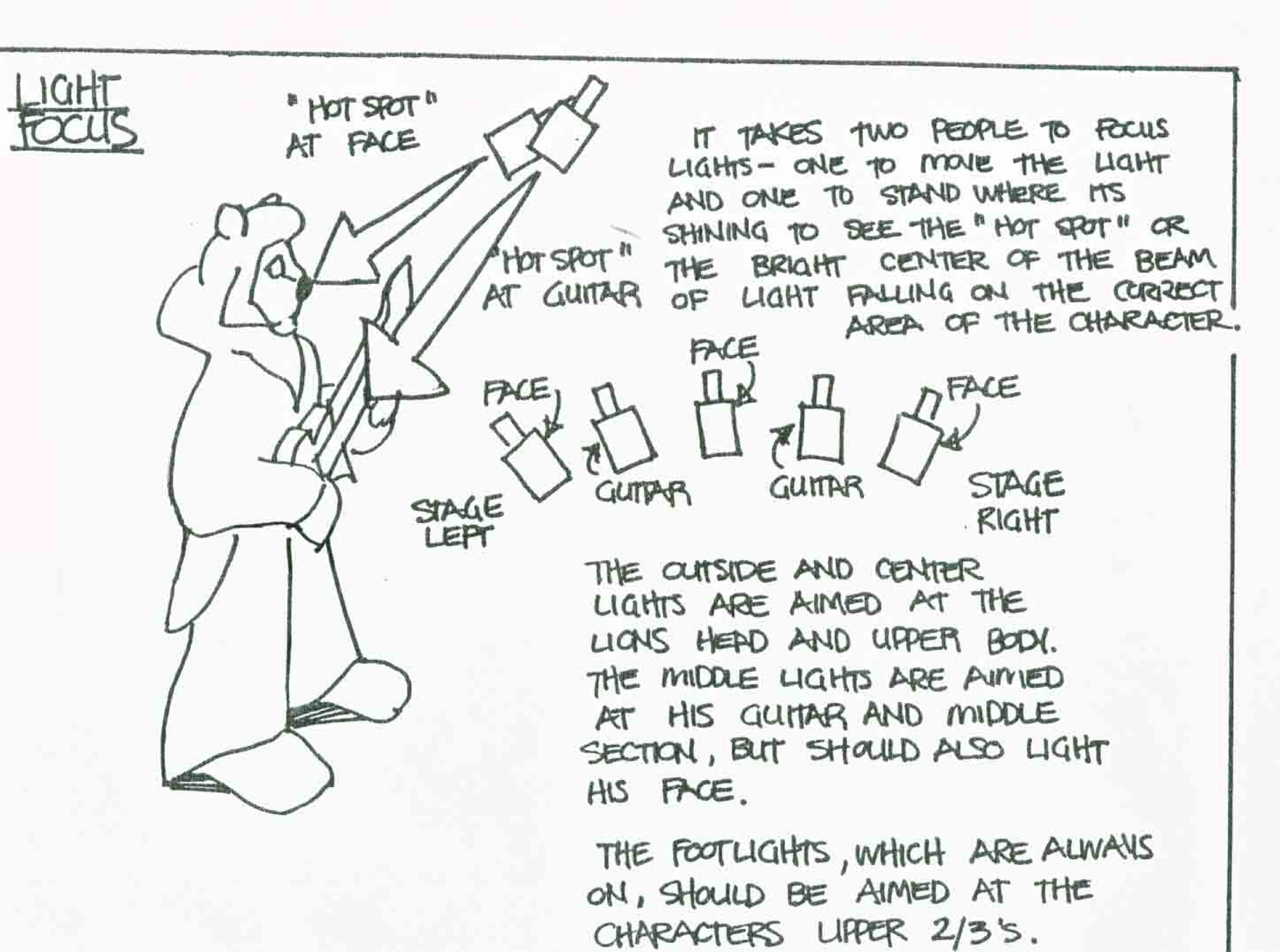
RPN


LION
FLOOR
CARPET
(Detail)
4"
40"
4"
20"
14"
6"
CUTOUT
CUTOUT
10"
SLIT
SLIT
4'9"
3'11"
4"
CUTOUT
7"
12"
SLIT
4'
2'
RRN

SECTION: 3.2.3

DESCRIPTION:

Light Focus


LIGHT FOCUS
"HOT SPOT" AT FACE
"HOT SPOT" AT GUITAR
IT TAKES TWO PEOPLE TO FOCUS LIGHTS - ONE TO MOVE THE LIGHT AND ONE TO STAND WHERE ITS SHINING TO SEE THE "HOT SPOT" OR THE BRIGHT CENTER OF THE BEAM OF LIGHT FALLING ON THE CORRECT AREA OF THE CHARACTER.
FACE
FACE
FACE
GUITAR
GUITAR
STAGE LEFT
STAGE RIGHT
THE OUTSIDE AND CENTER LIGHTS ARE AIMED AT THE LIONS HEAD AND UPPER BODY. THE MIDDLE LIGHTS ARE AIMED AT HIS GUITAR AND MIDDLE SECTION, BUT SHOULD ALSO LIGHT HIS FACE.
THE FOOTLIGHTS, WHICH ARE ALWAYS ON, SHOULD BE AIMED AT THE CHARACTERS UPPER 2/3'S.
RGN

MAP

SOL	TB1	FRONT LEFT 80 ON = 3 OFF = 2	FRONT RIGHT 84 ON = 5 OFF = 4	REAR LEFT 88 ON = 7 OFF = 6	REAR RIGHT 8C ON = 9 OFF = 8
L1	1,2	A MOUTH	A FOOT	A	A
L2	3,4	B EYES RIGHT	B STRUM	B	B
L3	5,6	C EYES LEFT	C FRET	C	C
L4	7,8	D	D L LEG	D	D
L5	9,10	E EARS	E R LEG	E	E
L6	11,12	F HEAD RIGHT	F EYELIDS	F	F
L7	13,14	G HEAD LEFT	G	G	G
L8	15,16	H HEAD BACK	H	H	H

	TB2	82	86	8A	8E
	1,2	I STG R LITE	— I	— I	— I
RED	3,4	J R CENT LITE	— J	— J	— J
BLUE	5,6	K CENTER LITE	— K	— K	— K
RED	7,8	L L CENT LITE	— L	— L	— L
AMBER	9,10	M STG L LITE	— M	— M	— M
	11,12	N STOOLS	— N	— N	— N

HEADER	-10	-20	-30	-40

POSITIONS UNUSED/ARE FUNCTIONAL AND MAY BE USED AS FUTURE NEEDS DICTATE

Ron Davis

THE KING

SECTION: 3.3

DESCRIPTION:

Beagles

SECTION: 3.3.1

DESCRIPTION:

Character Placement

BEAGLES

INSTALLATION INSTRUCTIONS

30-0011-01

BEAGLES INSTALLATION

IDENTIFICATION

JOHN MICROPHONE
RINGO DRUMS
PAUL LEFT-HANDED GUITAR ON PLATFORM
GEORGE RIGHT-HANDED GUITAR ON FLOOR

YOUR BEAGLE AREA SHOULD BE A CORNER WITH A CIRCULAR COUNTER. THE INSTALLATION USES GOLD DRAPES WHICH SHOULD BE HUNG FIRST. LEFT & RIGHT IN THESE INSTRUCTIONS REFER TO YOUR LEFT & RIGHT FACING THE STAGE.

—— REFER TO DRAWING A ——

1. MEASURE 8 FEET ON BOTH SIDES OF THE CORNER AREA.

2. USING MASKING TAPE OR LIGHT CHALK, MARK THE LONG SIDE OF THE TRIANGLE, GIVING YOU AN 8' X 8' X 11'4" AREA.

3. MARK THE CENTER OF THE LINE YOU JUST MADE AT 5'8".

4. AGAIN USING TAPE OR CHALK, MARK THE CENTER LINE OF THE AREA FROM THE BACK CORNER TO THE CENTER MARK YOU JUST MADE.

5. INSTALL RINGO TO THE RIGHT OF THE CENTER LINE, HIS LEFT FRONT CORNER 1' 3" BACK FROM THE LONG SIDE OF THE TRIANGLE, WITH HIS PLATFORM ANGLED SLIGHTLY AWAY FROM THE CENTER LINE, SO THAT HIS RIGHT REAR CORNER IS NEAR THE RIGHT WALL.

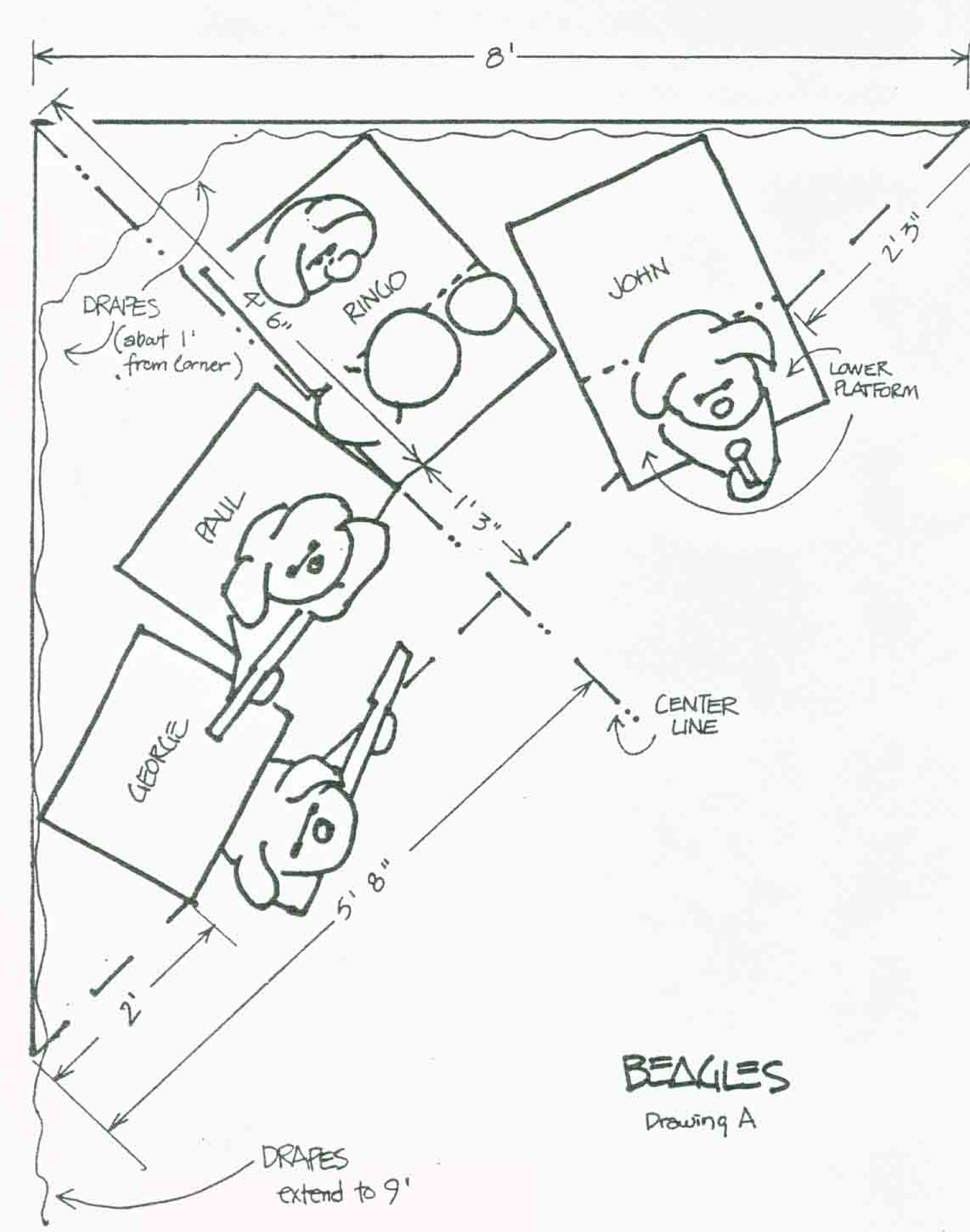
6. INSTALL PAUL TO THE LEFT OF THE CENTER LINE, 1' 3" BACK FROM THE LONG SIDE OF THE TRIANGLE. PAUL'S RIGHT FRONT CORNER SHOULD TOUCH RINGO'S LEFT FRONT CORNER. PAUL SHOULD BE ANGLED AWAY FROM THE CENTER LINE.

7. INSTALL GEORGE TO THE LEFT OF PAUL, HIS LEFT FRONT CORNER 2' FROM THE WALL ALONG THE LONG SIDE OF THE TRIANGLE, HIS PLATFORM ANGLED SO THAT HIS LEFT REAR CORNER IS NEAR THE LEFT WALL.

8. INSTALL JOHN TO THE RIGHT OF RINGO, THE BACK EDGE OF THE LOWER LEVEL OF HIS PLATFORM ON THE RIGHT SIDE 2' 3" FROM THE RIGHT WALL ALONG THE LONG SIDE OF THE TRIANGLE, HIS PLATFORM ANGLED SO THAT HIS RIGHT REAR CORNER IS NEAR THE RIGHT WALL.

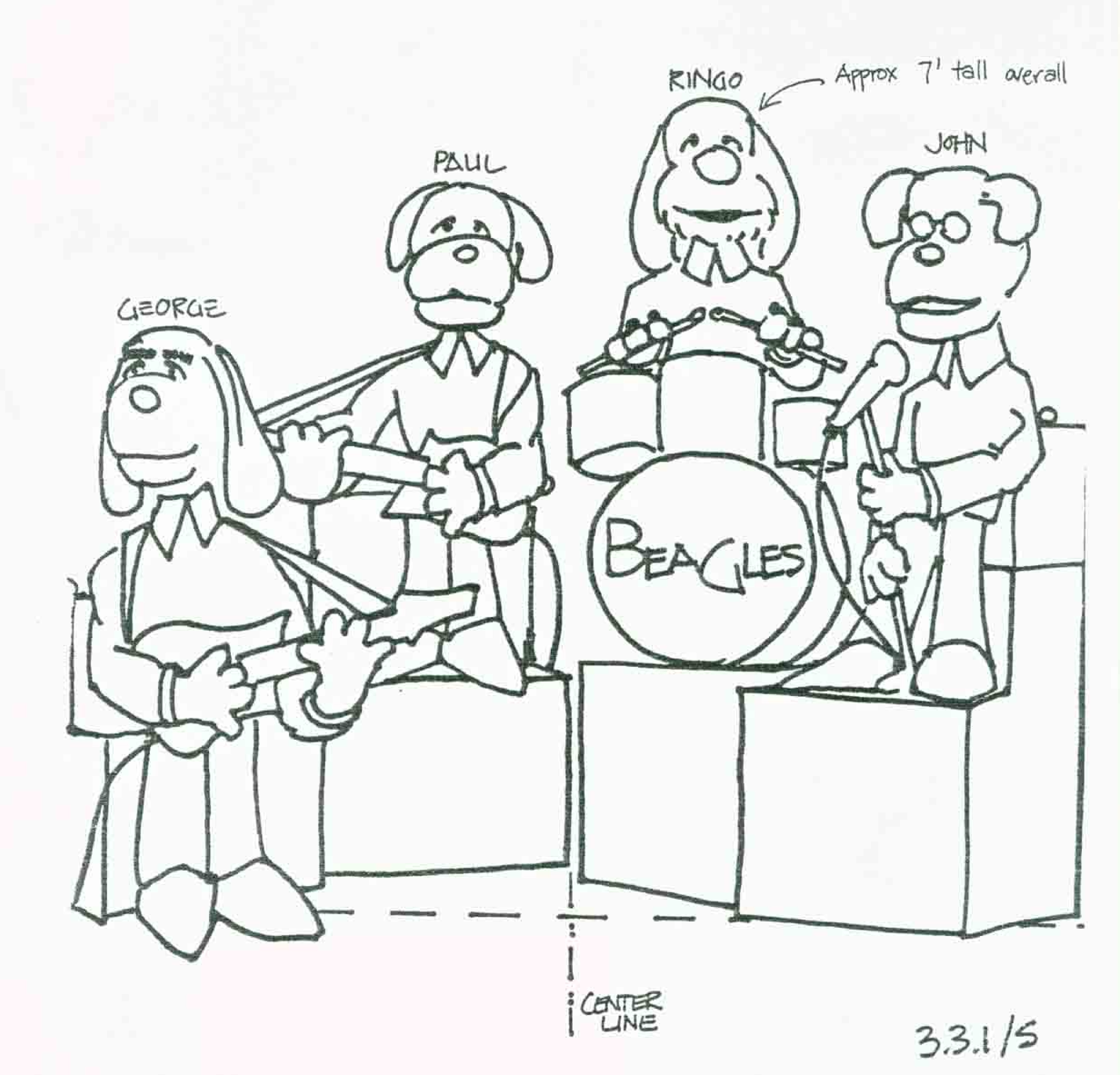
9. CHECK THE INSTALLATION: JOHN & GEORGE SHOULD BE ABOUT THE SAME DISTANCE FOWARD, STANDING ALONG THE LONG SIDE OF THE TRIANGLE. THEY SHOULD BE MORE ANGLED TOWARD THE CENTER THAN PAUL & RINGO. GEORGE, PAUL & RINGO'S HEADS SHOULD BE IN A LINE ABOUT PARALLEL TO THE LEFT WALL. THE CHARACTERS SHOULD BASICALLY FACE FOWARD FROM A SHALLOW SEMI-CIRCLE.

☆ CLEAN UP TAPE & CHALK MARKS


8'
DRAPES
(about 1' from corner)
4' 6"
RINGO
JOHN
2' 3"
LOWER PLATFORM
PAUL
1' 3"
GEORGE
CENTER LINE
5' 8"
2'
DRAPES
extend to 9'
BEAGLES
Drawing A

BEAGLES

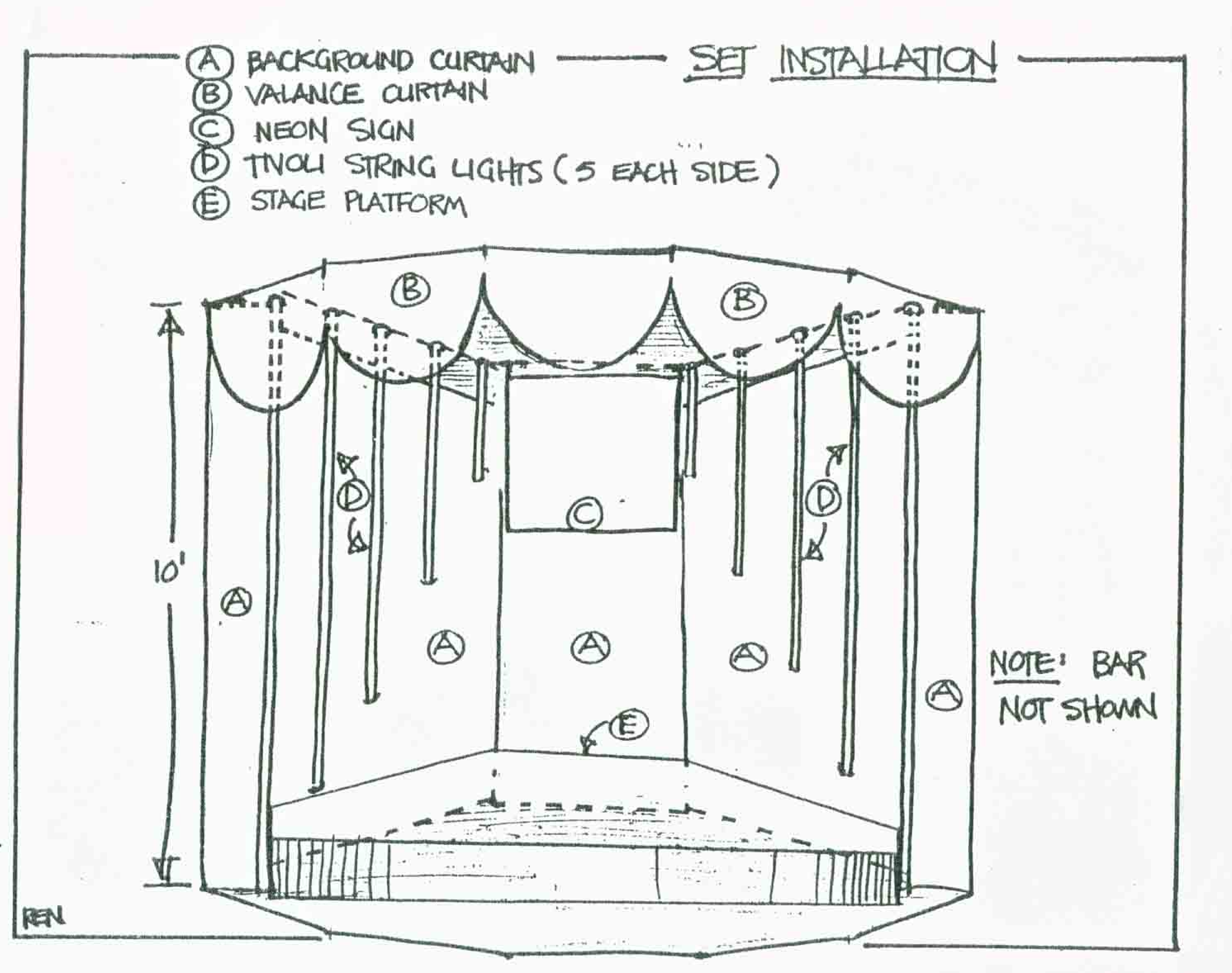
Drawing B



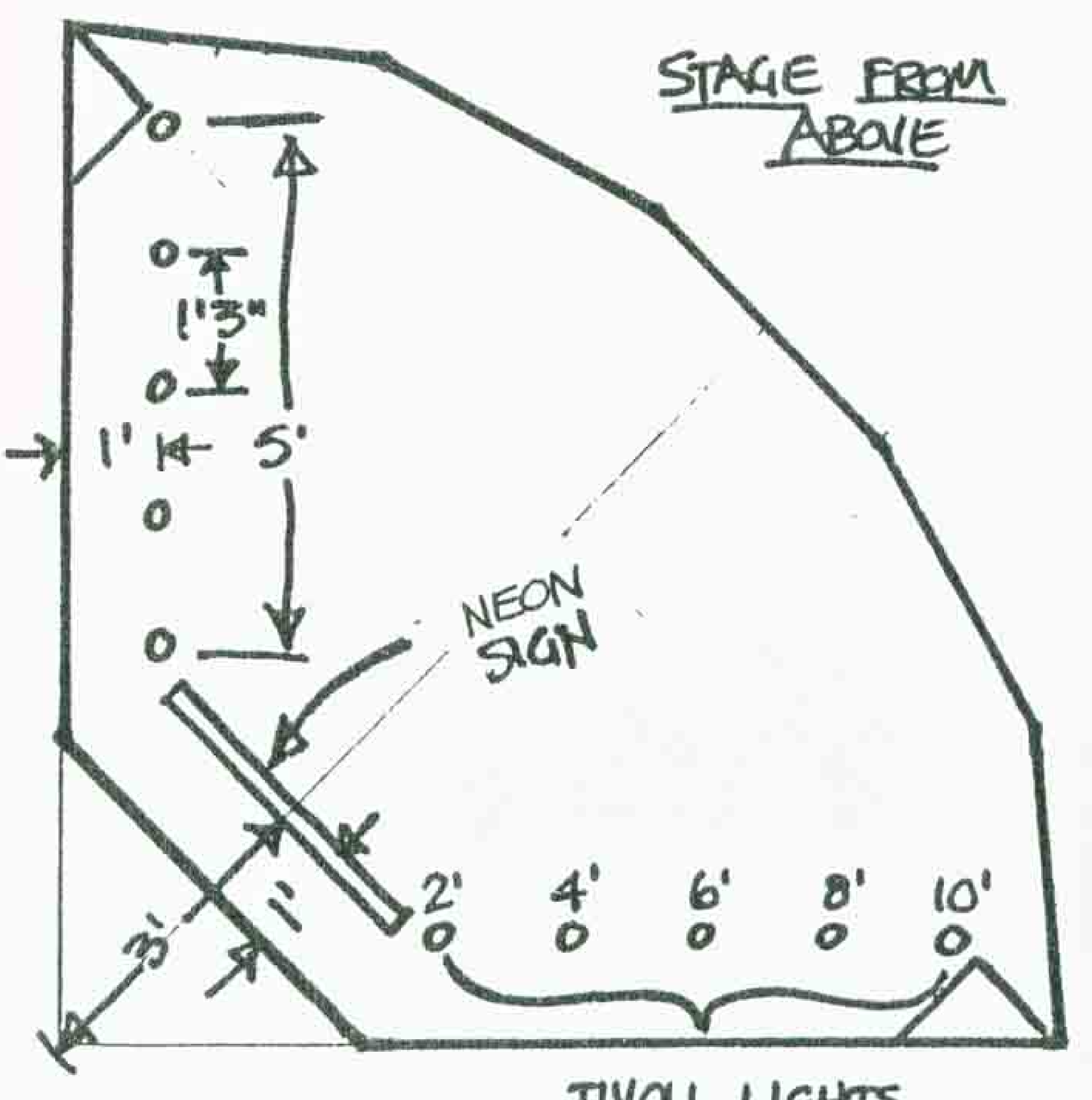
SECTION: 3.3.2

DESCRIPTION:

Set Installation


SET INSTALLATION
(A) BACKGROUND CURTAIN
(B) VALANCE CURTAIN
(C) NEON SIGN
(D) TIVOLI STRING LIGHTS (5 EACH SIDE)
(E) STAGE PLATFORM
10'
NOTE: BAR NOT SHOWN
REN

SET INSTALLATION

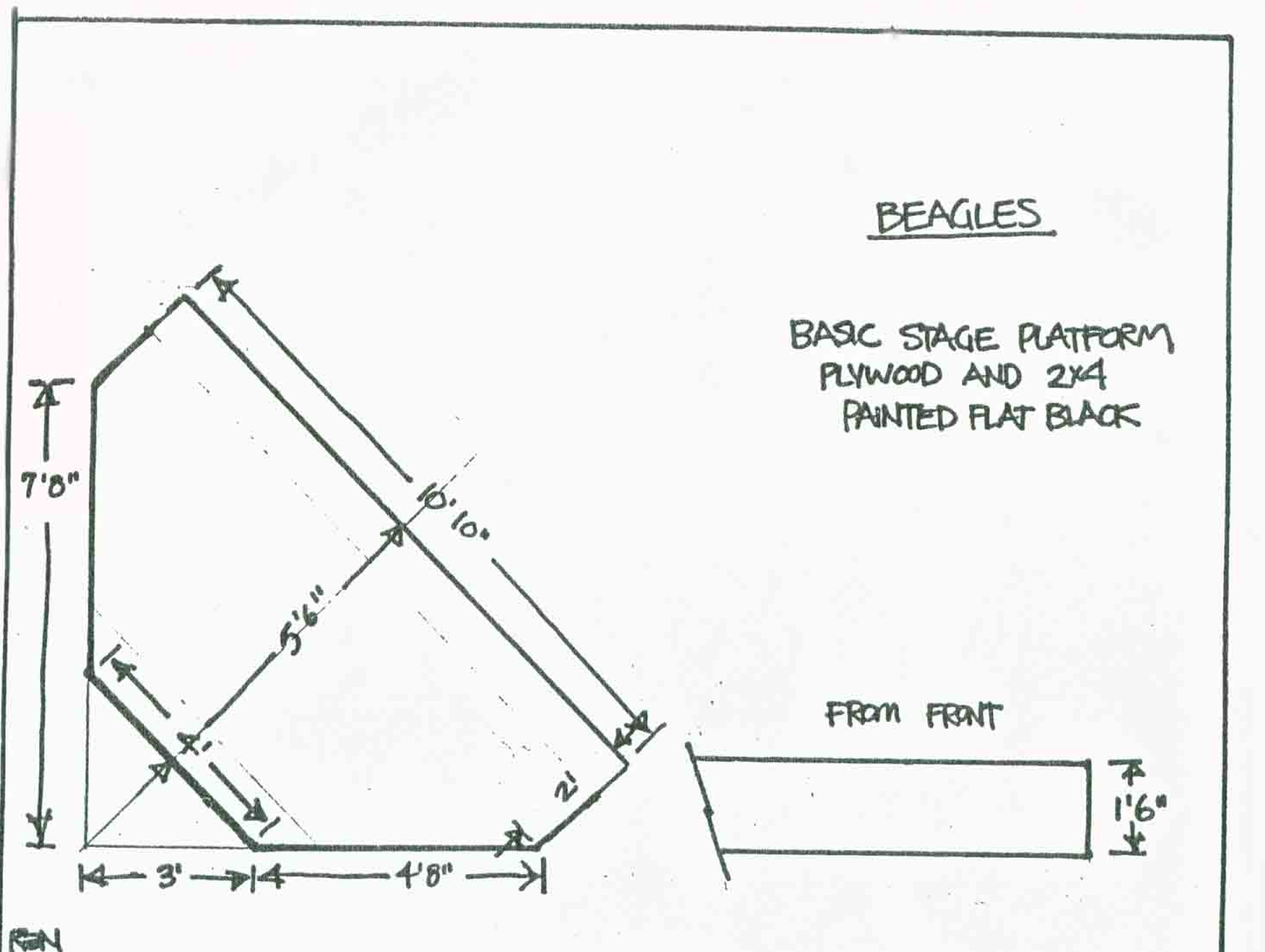


THE BEAGLES SET CONSISTS OF BLUE VELOUR BACKGROUND CURTAINS AND VALANCE, TIVOLI LIGHT STRINGS, AND A NEON SIGN.

THE TIVOLI LIGHTS AND THE NEON SIGN ARE CONTROLLED BY THE STOOLS COMMAND IN THE ANIMATION. THEY USE THE REMAINING CIRCUIT IN THE 3 AC SWITCHERS THAT CONTROL THE OVERHEAD LIGHTS.

THE LIGHTS AND THE SIGN ARE HUNG FROM THE T-BAR AND THE CEILING TILES.

REN



BEAGLES
BASIC STAGE PLATFORM
PLYWOOD AND 2X4
PAINTED FLAT BLACK
7'8"
10'10"
5'6"
4'
2'
3'
4'8"
FROM FRONT
1'6"
RON

SECTION: 3.3.3

DESCRIPTION:

Light Focus

LIGHT FOCUS

THIS INSTALLATION USES 5 COMPUTER CONTROLLED LIGHTS AND 2 ALWAYS-ON FOOTLIGHTS. THE 5 LIGHTS ARE SPOTS AND SHOULD BE FOCUSED SO THAT THEIR "HOT SPOTS" (OR BRIGHTEST BEAM) FALL ON THE CHARACTER'S UPPER CHEST, JUST BELOW THE MOUTH. THIS TAKES 2 PEOPLE; ONE TO AIM THE LIGHT AND ONE TO STAND IN THE SPOTLIGHT AND LOOK FOR THE "HOT SPOT."

5 COMPUTER CONTROLLED LIGHTS

BAR

LOUNGE FROM ABOVE

GEORGE

PAUL

RINGO

JOHN

2 ALWAYS-ON FOOTLIGHTS (MOUNTED ON BAR AT CENTER)

THE ALWAYS-ON LIGHTS ARE FLOODS AND SHOULD BE GENERALLY AIMED TO PROVIDE EVEN ILLUMINATION OF THE CHARACTERS FROM BELOW, BALANCING THE FRONT LIGHT. NOTE THE AREA OF OVERLAP IN THE CENTER FROM THE FOOTLIGHTS.

RGN

SECTION: 4.0

DESCRIPTION:

Barbershop Quartet

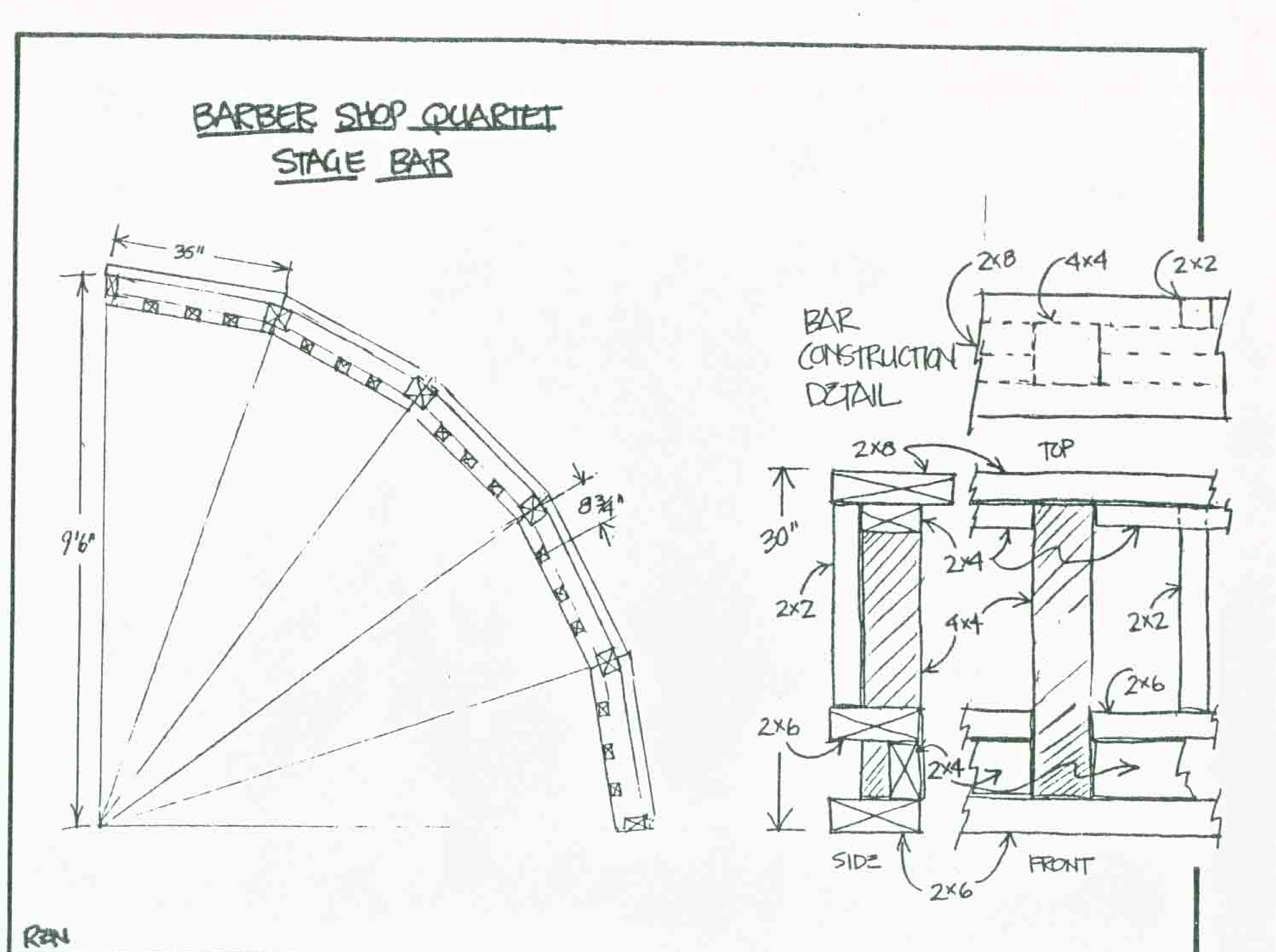
In

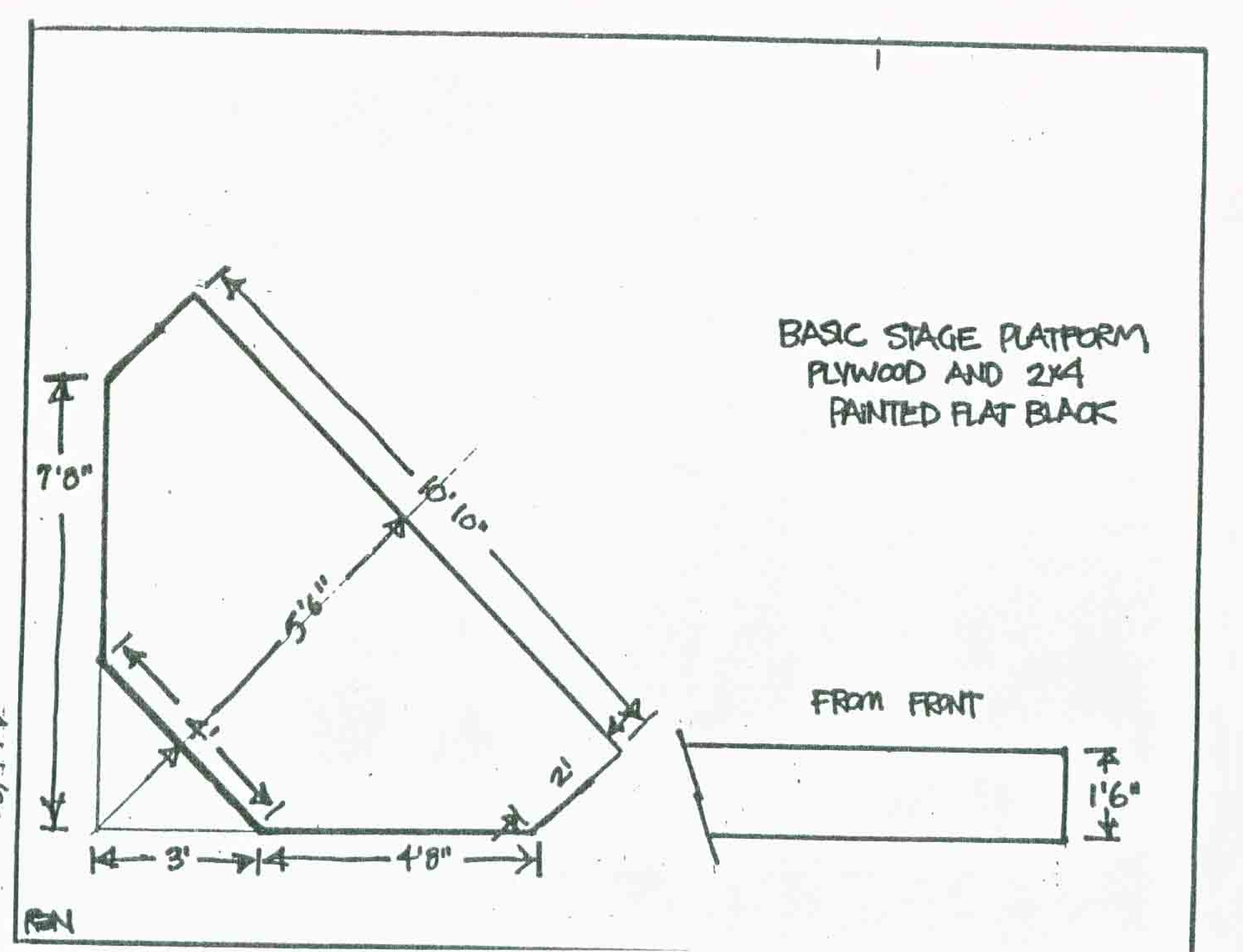
Ice Cream Parlours

SECTION: 4.1.1

DESCRIPTION:

Dimensions


BARBER SHOP QUARTET
STAGE BAR
35"
9'6"
8¾"
BAR
CONSTRUCTION
DETAIL
2x8
4x4
2x2
TOP
30"
2x4
2x2
4x4
2x2
2x6
2x6
2x4
SIDE
FRONT
2x6
RBN



BASIC STAGE PLATFORM
PLYWOOD AND 2X4
PAINTED FLAT BLACK
FROM FRONT
1'6"
7'8"
10' 10"
5'6"
4'
2'
3'
4'8"
RN

SECTION: 4.1.2

DESCRIPTION:

Material and Color

ICE CREAM EMPORIUM - COLORS AND MATERIALS

STAGE - PLYWOOD & 2x4, PAINTED BLACK

BAR - CLEAR FIR, STAINED CLEAR

SET - WALLS: FOAMCORE UNFINISHED
WALLCOVER: BARN ROSE - SPRING DAISIES
DRAPES: BARN ROSE - 1 SIDED

SECTION: 4.1.3

DESCRIPTION:

Speaker Placement

SPEAKERS: THIS INSTALLATION USES 2 JBL 4311 (OR 4313). THEY SHOULD BE MOUNTED WITH "L" BRACKETS OR HUNG ON CHAIN FROM THE T-BAR CEILING: OR USE OMNIMOUNTS FOR SPEAKER MOUNTING.

SPEAKERS GO ABOVE THE BAR IN THE CORNERS ABOVE THE STAGE.

STAGE

9'6"

FROM ABOVE

NOTE: SPEAKER FACE FOWARD- THEY DO NOT PARALLEL THE WALLS!

SPEAKERS

8"

STAGE

7'6"

10'

BAR

FROM SIDE

FINE TUNING

SPEAKERS SHOULD BE AIMED SLIGHTLY DOWN (MAXIMUM 10°

AND SLIGHTLY IN TOWARD CENTER (MAXIMUM 5° EACH)

REN

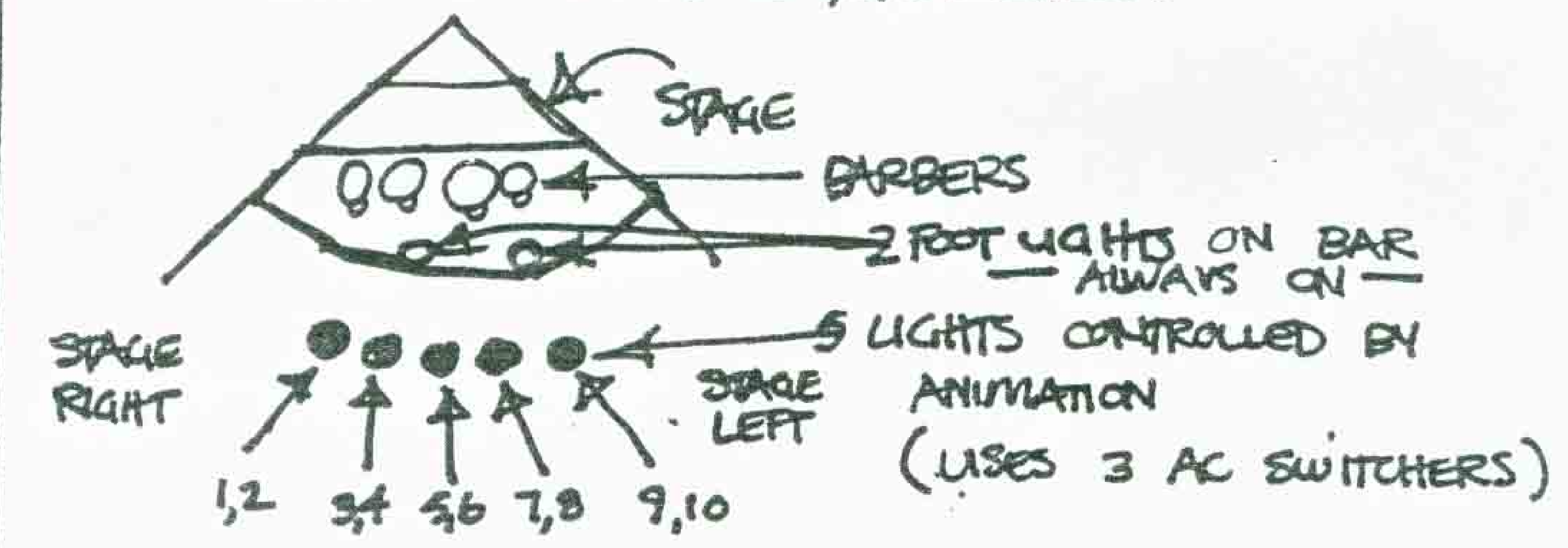
SECTION: 4.1.4

DESCRIPTION:

Lighting

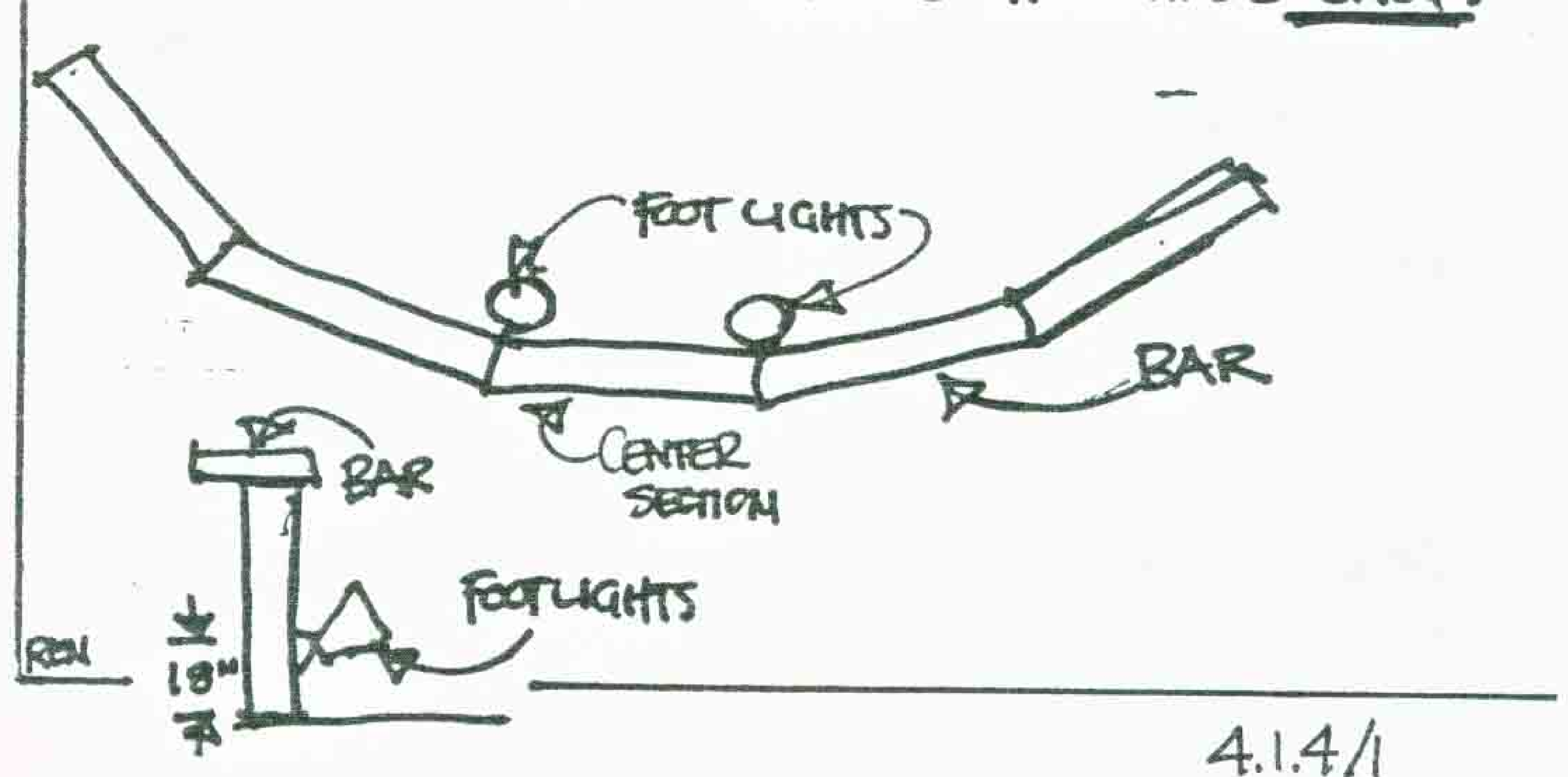
BARBER SHOP QUARTET

<u>LIGHT CONNECTION</u>: THIS INSTALLATION USES 5 COMPU CONTROLLED LIGHTS ON THE CEILING & 2 FOOTLIGHTS WHICH ARE ALWAYS ON, HARD WIRED.

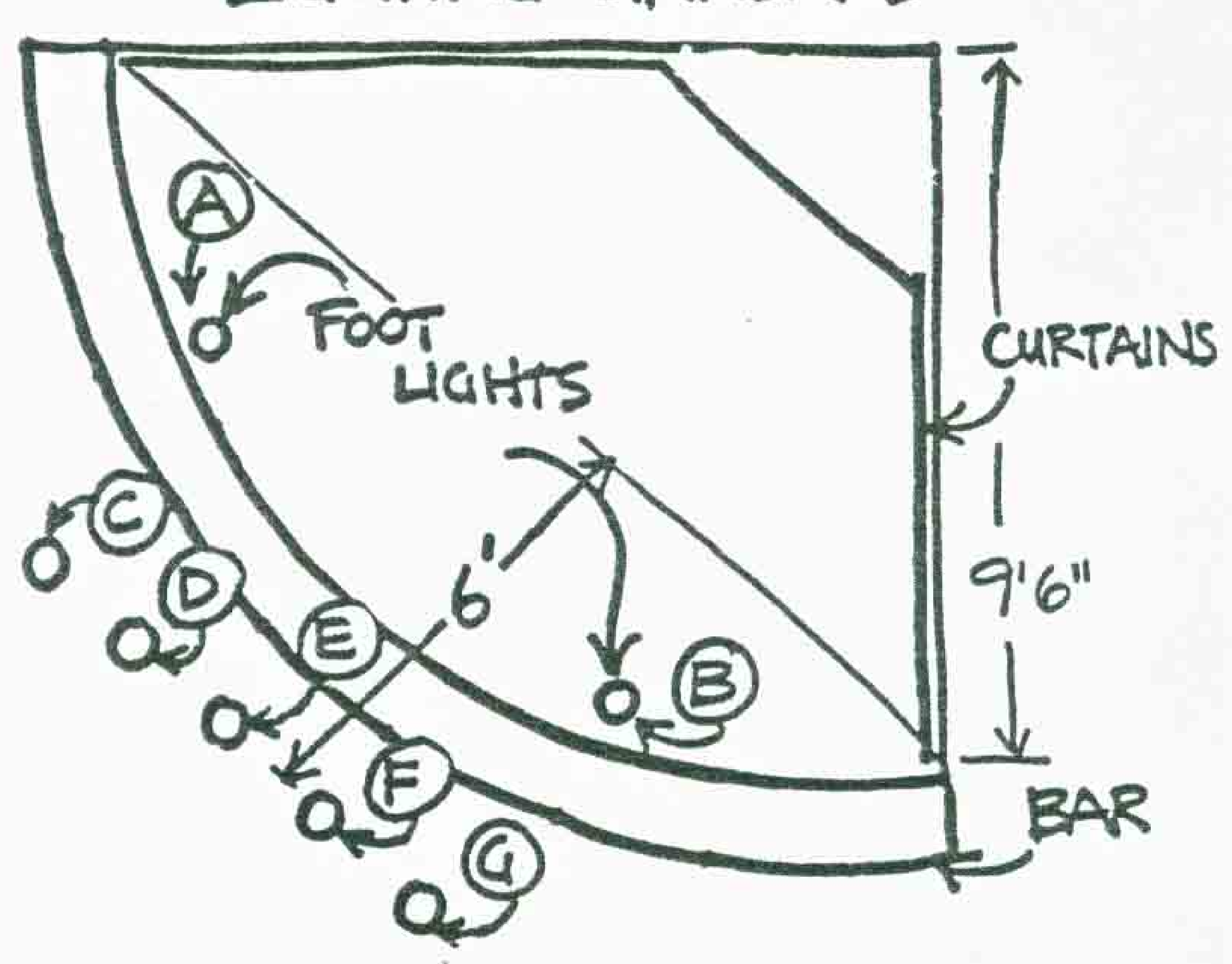


CONNECT TO TERMINAL POSITIONS ON CHARACTER IN BARBER CHAIR
HEADER -10, TERMINAL BLOCK #2

<u>NOTE</u>: 24V + CONTROL LINES CONNECT TO EVEN NUMBERED TERMINALS <u>ONLY</u>!



LIGHTING STANDARD



FILTER & BULB USE:

A CLEAR FLOOD
B CLEAR FLOOD

*C SPOT WITH AMBER BULB
*D SPOT WITH RED BULB
*E SPOT WITH BLUE BULB
*F SPOT WITH RED BULB
G CLEAR SPOT

*NOTE: THESE FIXTURES REQUIRE COLORED BULBS

BARBER SHOP QUARTET MAP

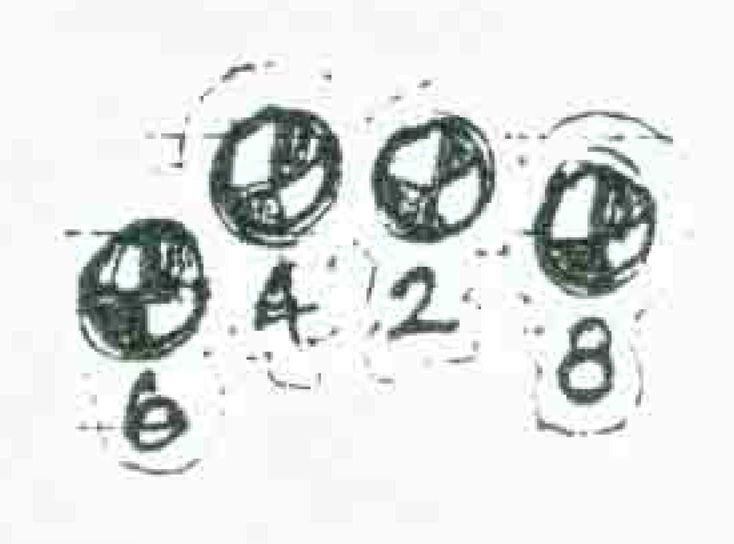
SOL.	TB1	80 ON=1 OFF=2	84 ON=3 OFF=4	88 ON=5 OFF=6	8C ON=9 OFF=8
~~L1~~	~~1~~, 2	A MOUTH	A MOUTH	A MOUTH	A MOUTH
~~L2~~	3,4	~~HD T, HB~~	B BODY	B BODY	B BODY
~~L3~~	5,6	C HD RT	C HD RT	C HD RT	C HD RT
L4	7,8	D HD LT	D HD LT	D HD LT	D HD LT
L5	9,10	E ARM UP	E —	E —	E —
~~L6~~	11,12	F ARM RT	F —	F —	F —
L7	13,14	G ARM LT	G —	G —	G —
~~L8~~	15,16	H —	H —	H —	H —

TB2	82	86	8A	8E
1,2	I STG. R LITE	I —	I —	I —
3,4	J R. CENT LITE	J —	J —	J —
5,6	K CENTER LITE	K —	K —	K —
7,8	L L. CENT. LITE	L —	L —	L —
9,10	M STG L LITE	M —	M —	M —
11,12	N STOOLS	N —	N —	N —

Header	-10	-20	-30	-40
	(CLC)	(JASP)	[illegible]	(MONO)
	#2 IN CHAIR	#1 WITH CUP	#3 WITH ~~[illegible]~~	#4 WITH ~~[illegible]~~
	CURLY	McNOLAN	NOLAN TOWEL	O'NOLAN BROOM

UNUSED POSITIONS ARE FUNCTIONAL AND MAY BE USED AS FUTURE NEEDS DICTATE

5/28/81



4.1.4/3

SECTION: 4.2

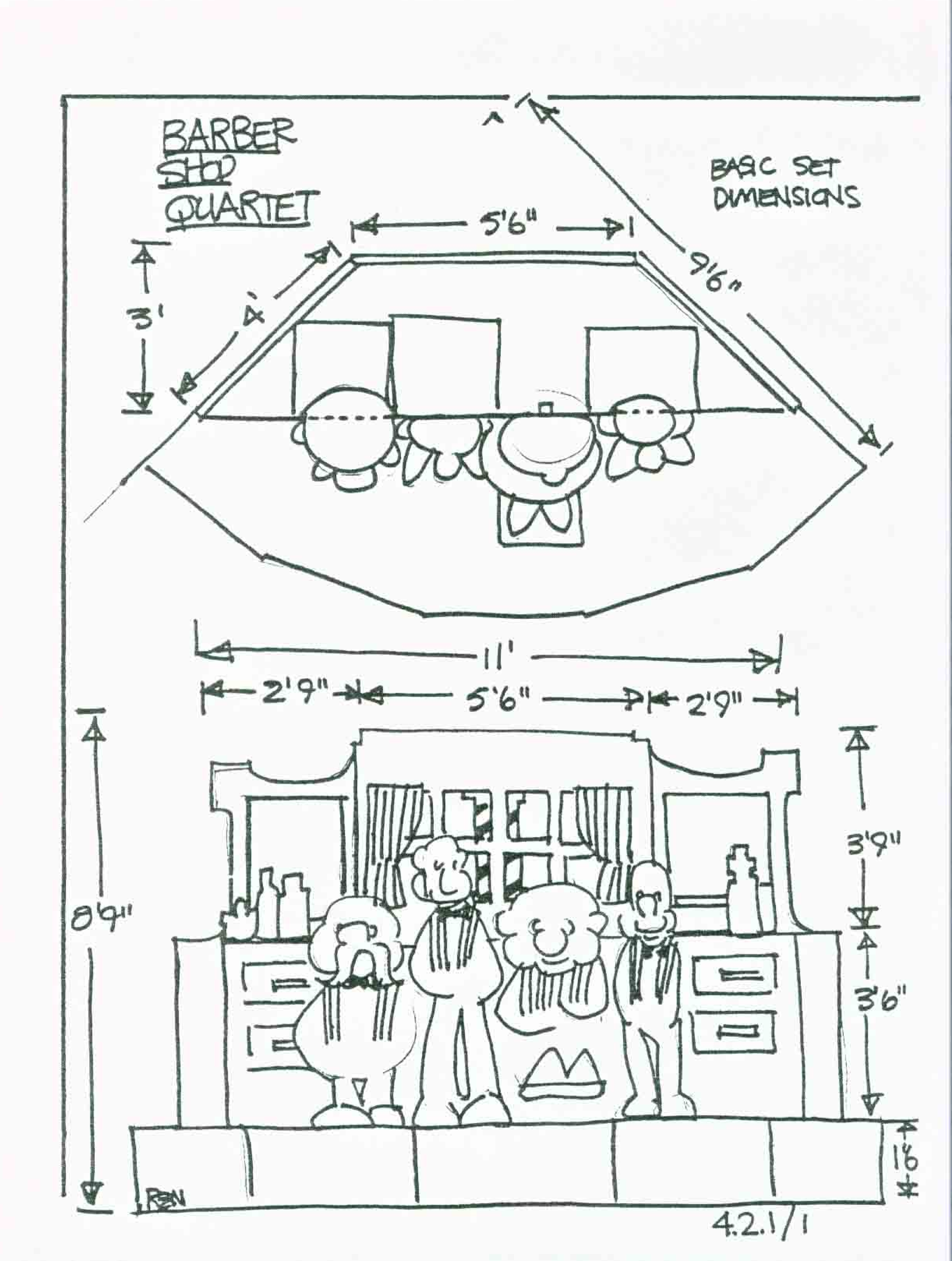
DESCRIPTION:

The Four Little Shavers

SECTION: 4.2.1

DESCRIPTION:

Character Placement



BARBER SHOP QUARTET
BASIC SET DIMENSIONS
5'6"
9'6"
3'
4'
11'
2'9"
5'6"
2'9"
8'9"
3'9"
3'6"
18
RBN
4.2.1/1

CHARACTER PLACEMENT

THIS PROCESS REQUIRES PATIENT CAREFUL ADJUSTMENT & MANUAL MOVEMENT OF THE CHARACTERS TO ASSURE A PROPER FIT.

TAKE YOUR TIME!

SMALL CUT-OUT

NOTCH

SET

BROOM

FRONT PANEL E

FRONT PANEL D *

CUP

CHAIR

TOWEL

LARGE CUT-OUT

FRONT PANEL C *

FRONT PANEL B

FRONT PANEL A

* C & D ARE ACCESS PANELS, HELD IN PLACE WITH VELCRO.

BASIC PLACEMENT

1. TOWEL & BROOM AR MATCHED TO THEIR CUT-OUTS IN THE SET
2. PLACE & TAPE FRO PANELS A, B & E. (TAPE FROM BEHIN
3. SNUG CUP NEXT TOWEL
4. PLACE & VELCRO TIGHT FRONT PANELS C & D.
5. POSITION CHAIR WITH HEADREST IN NOTCH.

ONCE THE POSITIONS ARE EXACT – UNDO ONLY STEPS ④ & ⑤; BOLT TOWEL, CUP & BROOM INTO PLACE; PERMANENTLY TAPE THEIR RESPECTIVE PANELS; DO ④ AND ⑤ AND THEN BOLT CHAIR INTO PLACE.

REN

CHARACTER PLACEMENT:

WHEN PLACEMENT OF THE SET & CHARACT-ERS IS FIRST SET, THE PLACEMENT NEEDS TO BE TESTED BY RUNNING A SKIT. THE CHARACT-ERS WILL HAVE TO BE "FINE-TUNED" INTO POS-ITION SO THAT THEIR MOVEMENT IS NOT RESTRIC-TED BY THE SET. THE TWO END CHARACTERS ARE THE MOST IMPORTANT BECAUSE THEY HAVE THE MOST POTENTIAL CONTACT WITH THE SET.

ADJUSTMENTS CAN BE MADE 2 WAYS. (1) IS TO UNTAPE THE FRONT PANELS BESIDE THE CHAR-ACTER AND MOVE THEM TO ACHEIVE A BETTER FIT: THE PANELS HAVE BEEN CUT EXACTLY TO FIT THE CHARACTER, BUT IF THEY ARE EVEN 1/2 " OUT OF PLACE, THEY COULD CAUSE PROBLEMS. (2) IS TO TAPE THE PANELS INTO PLACE AS PRECISELY AS POSSIBLE AND THEN CAREFULLY TRIM THE FOAM CORE OF THE SET WITH A RAZOR BLADE OR X-ACTO KNIFE.

IT IS NOT NECESSARY THAT THE CHARACTER NEVER TOUCH THE SET. WHAT WE'RE TRYING TO PREVENT IS DAMAGE TO EITHER SET OR CHARACTER FROM CONTINUED CONTACT, AND ESPECIALLY CONTACT THAT RESTRICTS THE CHARACTERS.

WHEN THIS IS FINALLY IN A SATISFACTORY FORM, THE CHARACTERS SHOULD BE BOLTED TO THE STAGE, AND THE PANELS RE-TAPED, AND THEN THE ACCESS PANELS REPLACED WITH THEIR VELCRO, AND THE BARBER IN THE CHAIR BOLTED DOWN.

KEN

GENERAL NOTES:

CHARACTERS RUN AT BETWEEN 28 PSI AND 34 PSI.

THE SOUND SOURCE IS "THE BUFFALO BILLS", TAKE FROM SEVERAL DIFFERENT 1950'S VINTAGE RECORDINGS.

THE CHARACTERS FROM LEFT TO RIGHT ARE NAMED "NOLAN", "O'NOLAN," "CURLY" & "MSNOLAN" AND, ARE CO-LLECTIVELY "THE FOUR LITTLE SHAVERS"

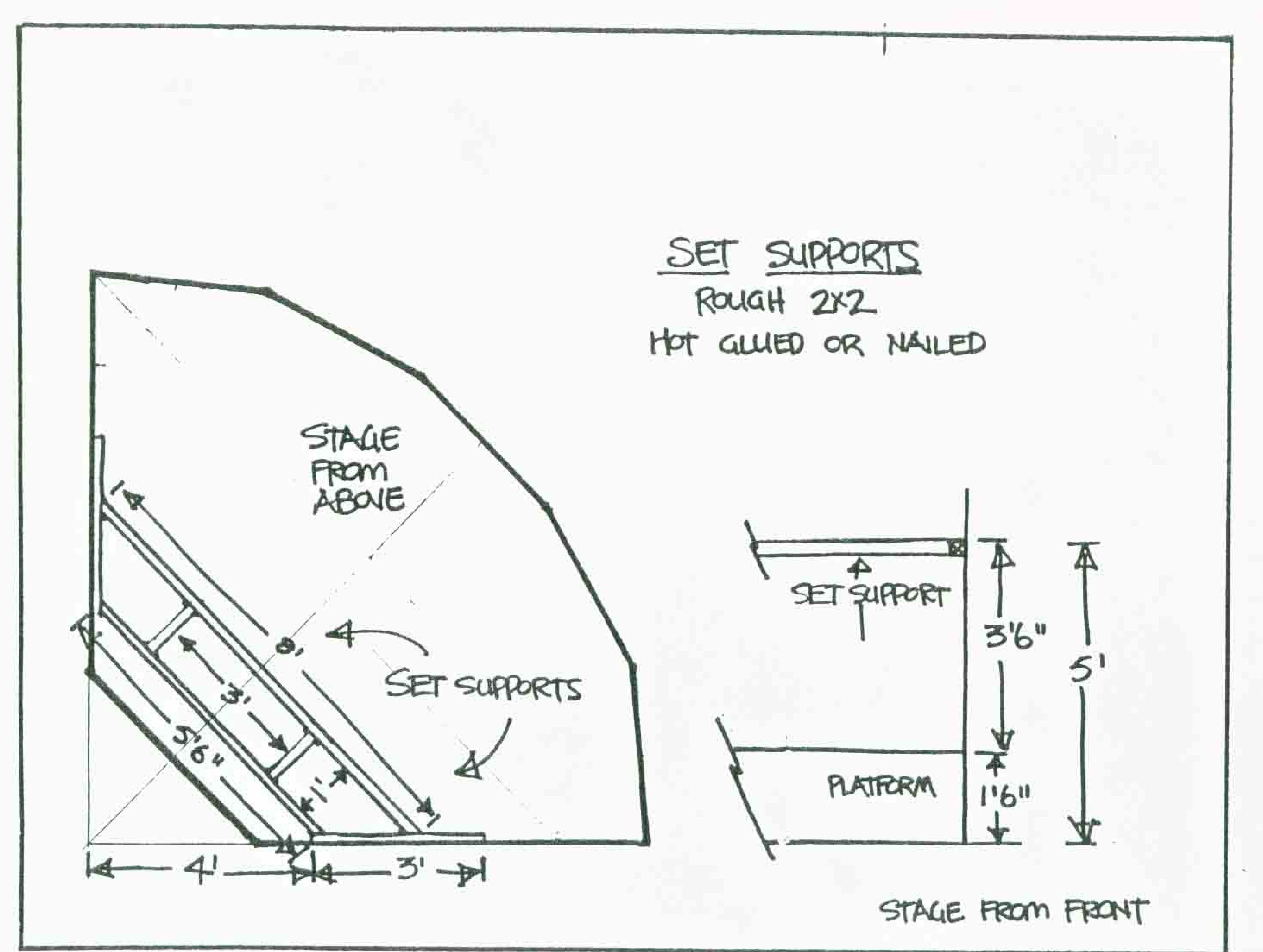
POSITIONS 11 & 12 ON "CURLY'S" TERMINAL BLOCK #2 (HEADER-10) ARE STOOL COMMANDS, DESIGNED FOR MECHANICAL CAROSEL STOOLS. THE COMMAND IS ON AT THE BEGINING OF EACH SKIT AND GOES OFF AT THE END. IT IS UN-USED IN THIS INSTALLATION.

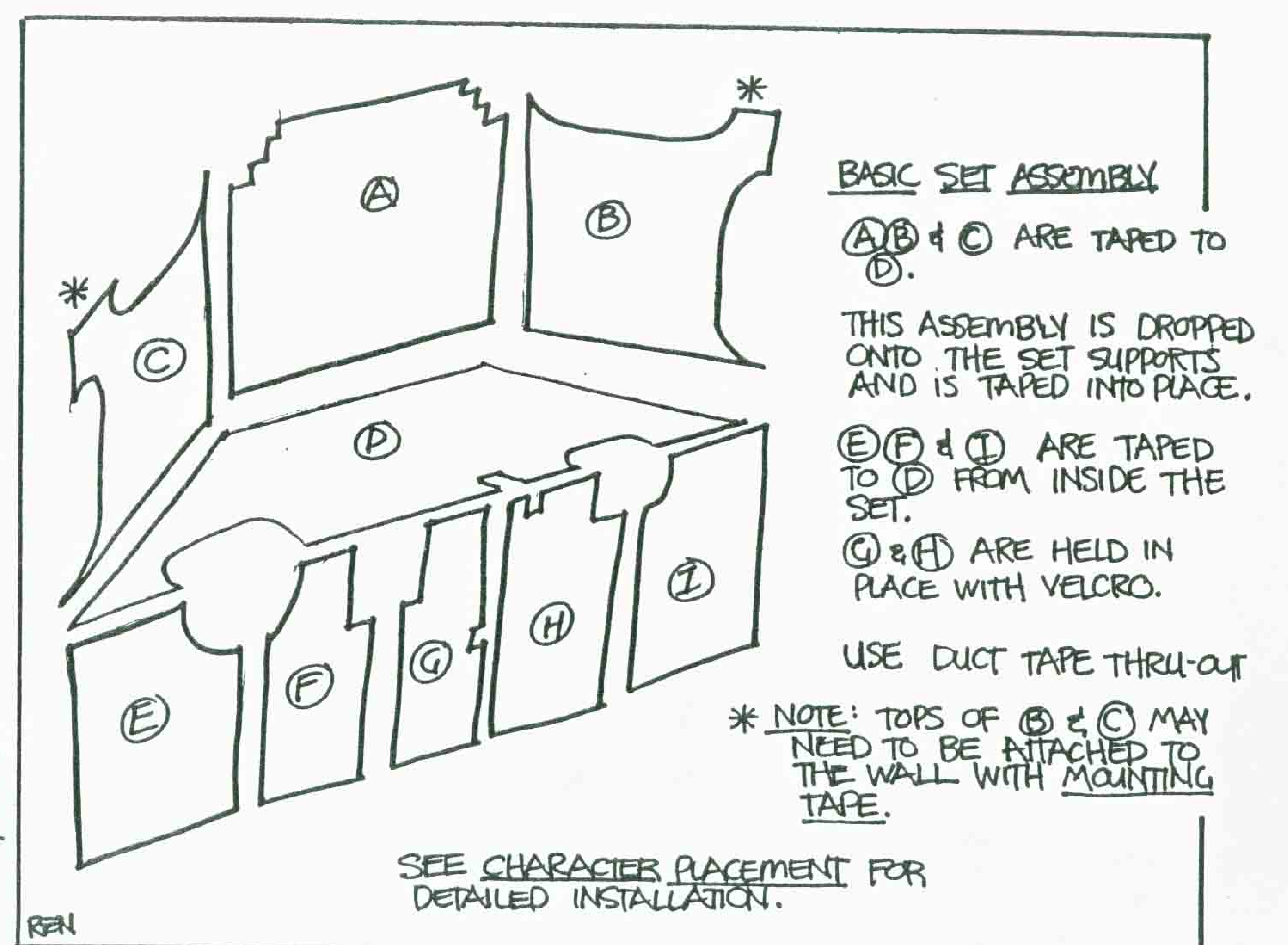
RJN

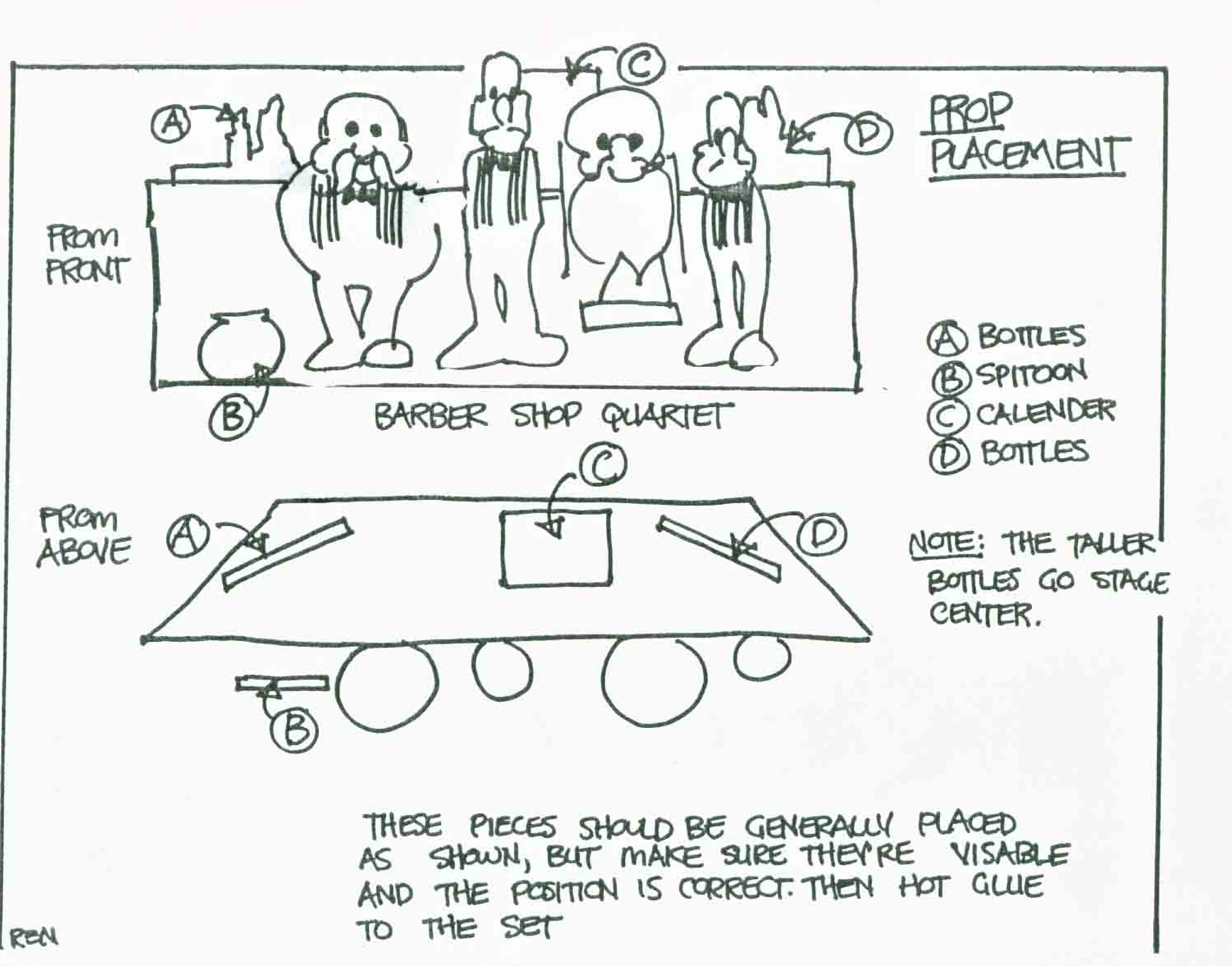
SECTION: 4.2.2

DESCRIPTION:

Set Installation


SET SUPPORTS
ROUGH 2X2
HOT GLUED OR NAILED
STAGE FROM ABOVE
SET SUPPORTS
8'
3'
5'6"
1'
4'
3'
SET SUPPORT
PLATFORM
3'6"
1'6"
5'
STAGE FROM FRONT


A
B
C
D
E
F
G
H
I
*
*
BASIC SET ASSEMBLY
A, B & C ARE TAPED TO D.
THIS ASSEMBLY IS DROPPED ONTO THE SET SUPPORTS AND IS TAPED INTO PLACE.
E, F & I ARE TAPED TO D FROM INSIDE THE SET.
G & H ARE HELD IN PLACE WITH VELCRO.
USE DUCT TAPE THRU-OUT
* NOTE: TOPS OF B & C MAY NEED TO BE ATTACHED TO THE WALL WITH MOUNTING TAPE.
SEE CHARACTER PLACEMENT FOR DETAILED INSTALLATION.
REN


PROP PLACEMENT
FROM FRONT
A
B
C
D
BARBER SHOP QUARTET
A BOTTLES
B SPITOON
C CALENDER
D BOTTLES
FROM ABOVE
NOTE: THE TALLER BOTTLES GO STAGE CENTER.
THESE PIECES SHOULD BE GENERALLY PLACED AS SHOWN, BUT MAKE SURE THEY'RE VISABLE AND THE POSITION IS CORRECT. THEN HOT GLUE TO THE SET
REN

BARBERS

SET DRAPERIES

3'

3'

HEMMED AND FINISHED.
1 SIDED.

WITH CASING AT TOP FOR
AT LEAST A 1" ROD.

FABRIC AMERICAN COUNTRY
BARN ROSE
#7442-F91

REN

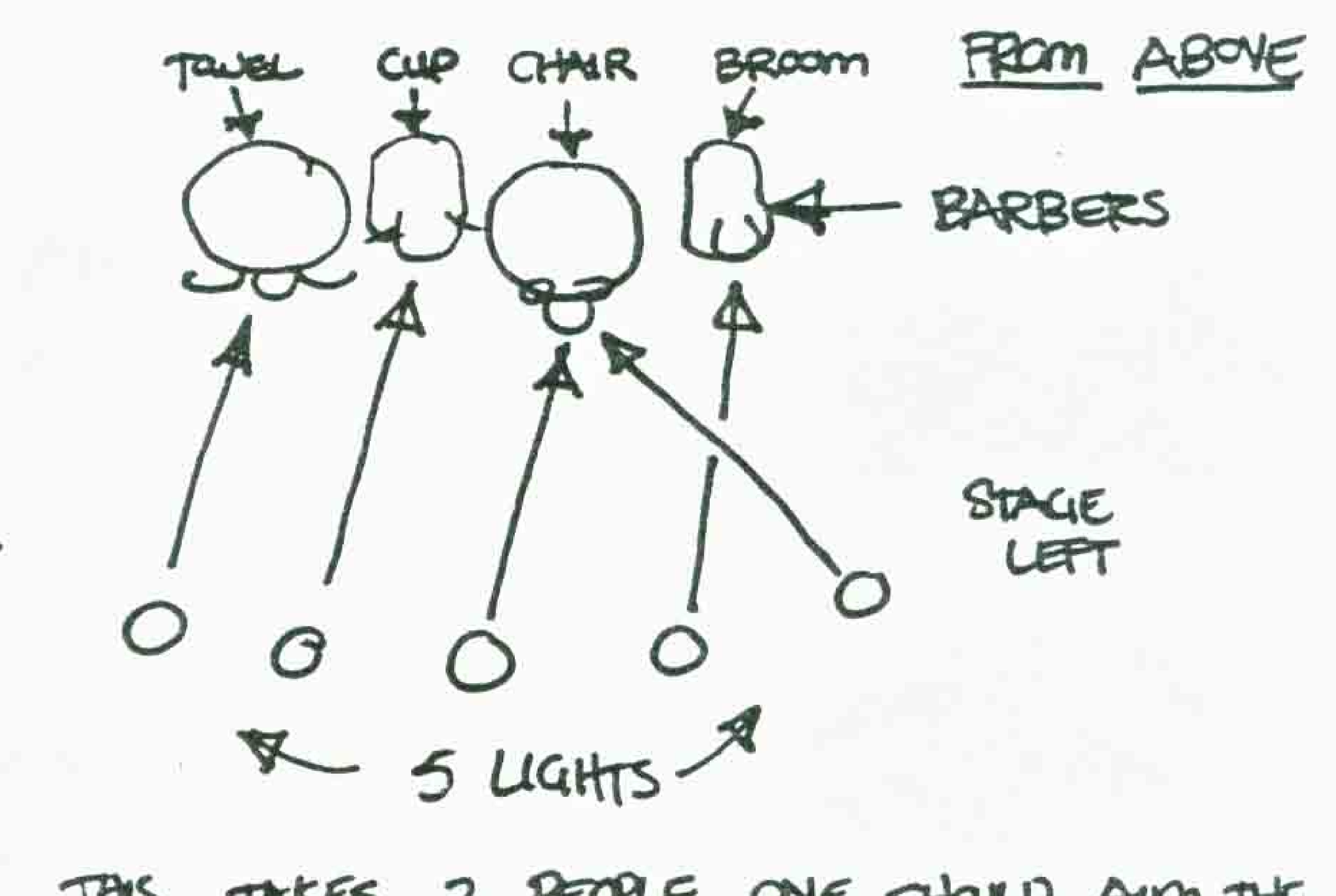
SECTION 4.2.3

DESCRIPTION:

Light Focus

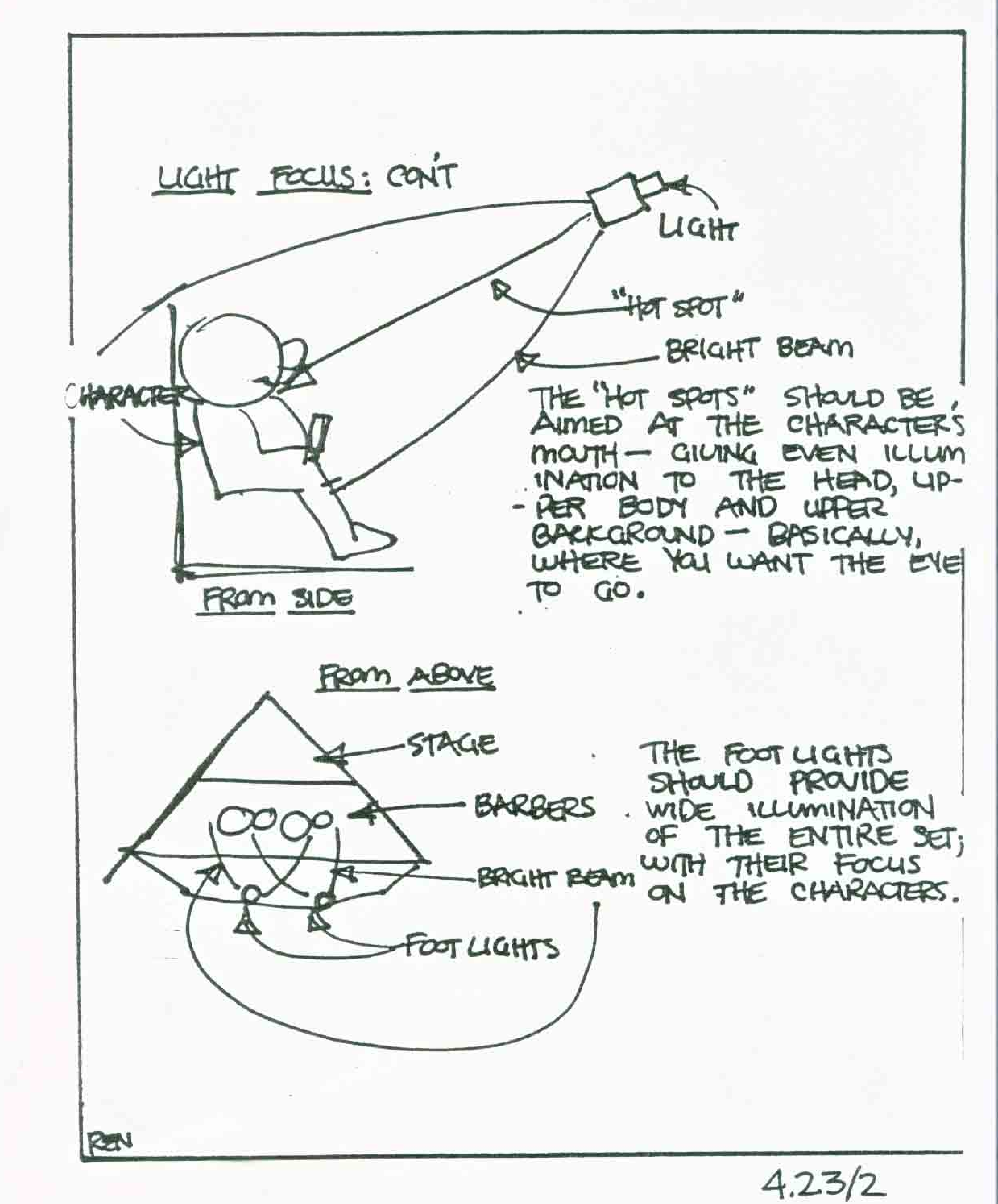
LIGHT FOCUS: THIS INSTALLATION USES BOTH

FLOOD LIGHTS & SPOTS. THE FLOOD LIGHTS, MOUNTED IN THE BAR AS FOOT LIGHTS, SHOULD PROVIDE WIDE GENERAL LIGHT ON THE CHARACTERS FROM UNDERNEATH. THESE ARE ALWAYS ON.
THE SPOTS SHOULD BE FOCUSED ON THE INDIVIDUAL CHARACTERS AS FOLLOWS:



THIS TAKES 2 PEOPLE. ONE SHOULD AIM THE LIGHT WHILE THE OTHER STANDS AS NEAR TO THE FOCUS POINT AS POSSIBLE AND LOOKS FOR THE "HOT SPOT" OF THE LIGHT BEING FOCUSED. THE "HOT SPOT" IS THE CENTER OF A LAMPS BEAM, AND IS THE BRIGHT SPOT OF THE LIGHTS' ILLUMINATED AREA. THIS IS WHAT YOU ARE AIMING.

RON


LIGHT FOCUS: CON'T
LIGHT
"HOT SPOT"
BRIGHT BEAM
CHARACTER
THE "HOT SPOTS" SHOULD BE, AIMED AT THE CHARACTER'S MOUTH — GIVING EVEN ILLUMINATION TO THE HEAD, UPPER BODY AND UPPER BACKGROUND — BASICALLY, WHERE YOU WANT THE EYE TO GO.
FROM SIDE
FROM ABOVE
STAGE
BARBERS
BRIGHT BEAM
FOOT LIGHTS
THE FOOT LIGHTS SHOULD PROVIDE WIDE ILLUMINATION OF THE ENTIRE SET; WITH THEIR FOCUS ON THE CHARACTERS.
REN

SECTION: 5.0

DESCRIPTION:

Cabaret

SECTION: 5.1

DESCRIPTION:

Staging

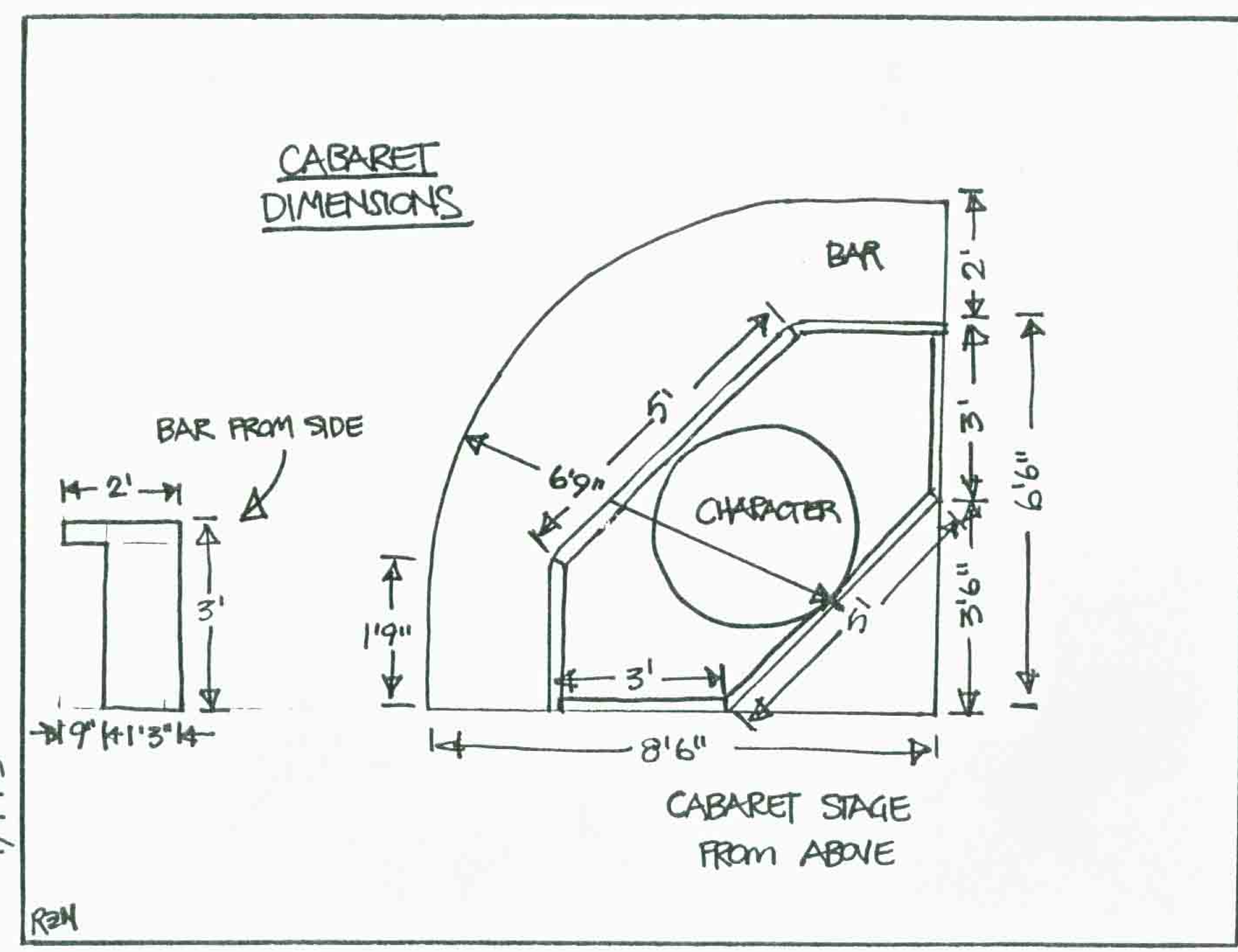
SECTION: 5.1.1

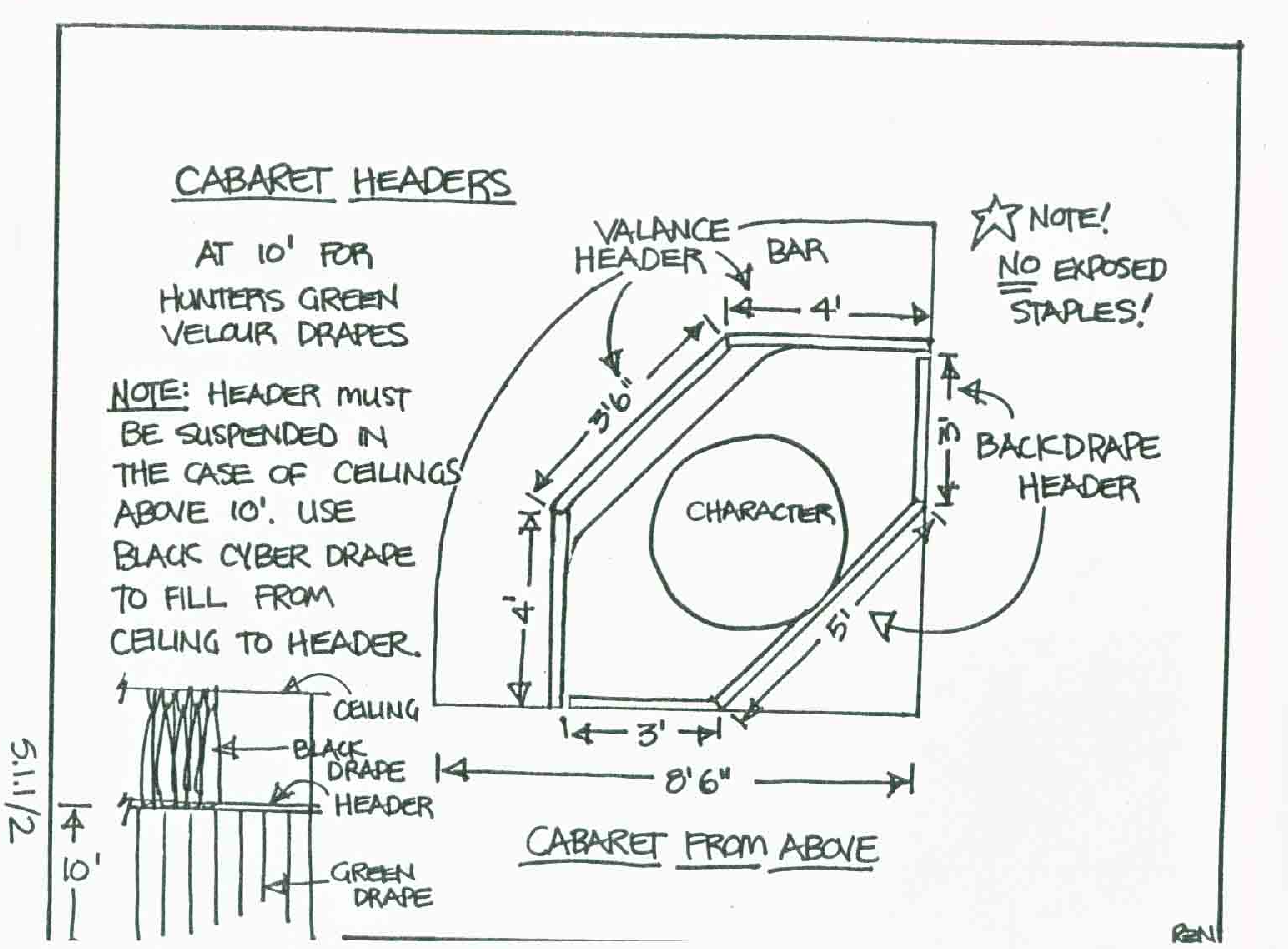
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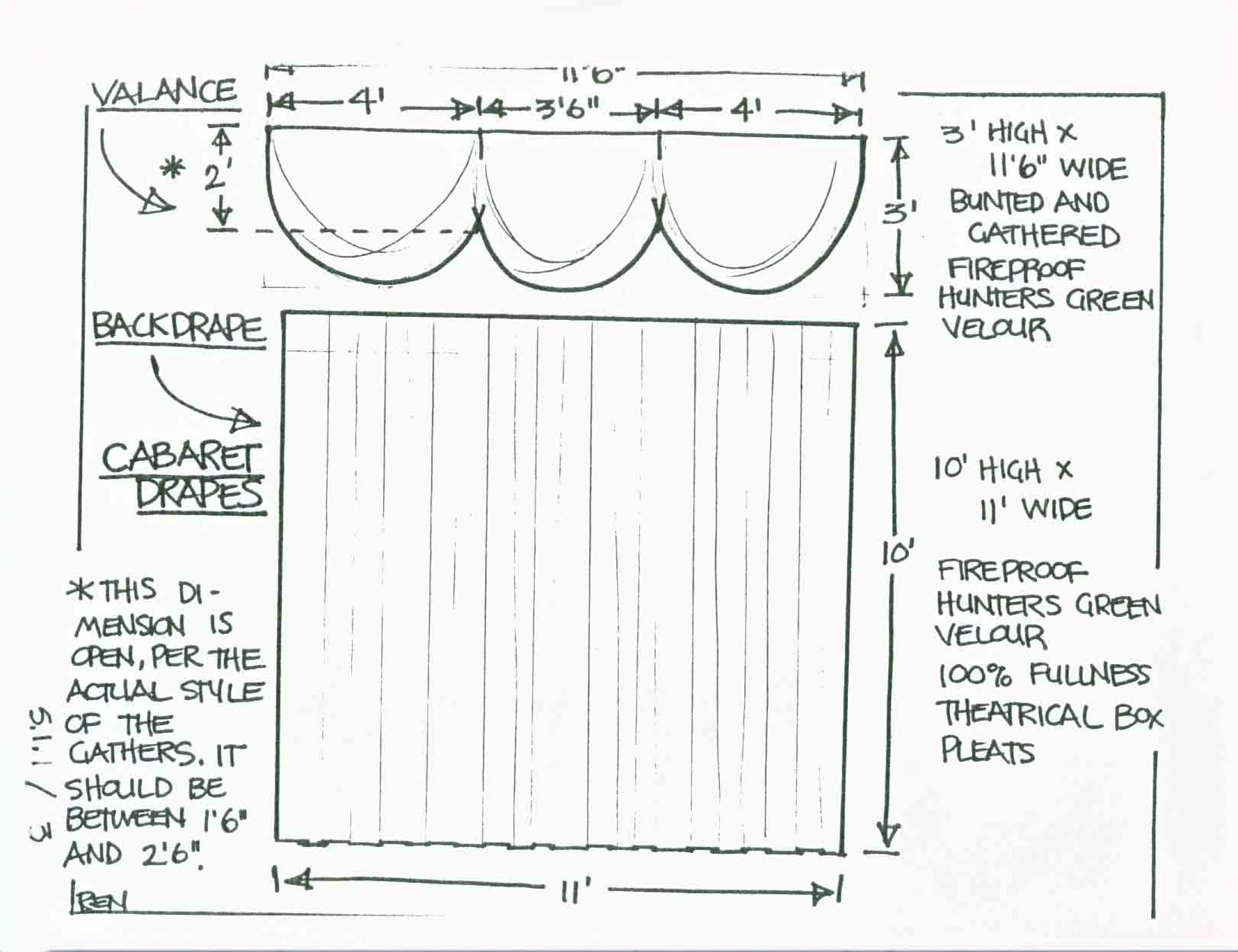
Dimensions

&

Curtains


CABARET DIMENSIONS
BAR FROM SIDE
2'
3'
9"
1'3"
BAR
2'
3'
3'6"
6'6"
5'
6'9"
CHARACTER
5'
1'9"
3'
8'6"
CABARET STAGE FROM ABOVE
RJM


CABARET HEADERS
AT 10' FOR
HUNTERS GREEN
VELOUR DRAPES
NOTE: HEADER MUST
BE SUSPENDED IN
THE CASE OF CEILINGS
ABOVE 10'. USE
BLACK CYBER DRAPE
TO FILL FROM
CEILING TO HEADER.
VALANCE
HEADER
BAR
4'
3'6"
4'
3'
8'6"
5'
5'
CHARACTER
NOTE!
NO EXPOSED
STAPLES!
BACKDRAPE
HEADER
CEILING
BLACK
DRAPE
HEADER
GREEN
DRAPE
10'
CABARET FROM ABOVE
RBN


11'6"
VALANCE
4'
3'6"
4'
* 2'
3'
3' HIGH x 11'6" WIDE
BUNTED AND GATHERED
FIREPROOF HUNTERS GREEN VELOUR
BACKDRAPE
CABARET DRAPES
10'
10' HIGH x 11' WIDE
FIREPROOF HUNTERS GREEN VELOUR
100% FULLNESS
THEATRICAL BOX PLEATS
*THIS DI-MENSION IS OPEN, PER THE ACTUAL STYLE OF THE GATHERS. IT SHOULD BE BETWEEN 1'6" AND 2'6".
11'
BEN

SECTION: 5.1.2

DESCRIPTION:

Material and Color

CABARET COLORS AND MATERIALS

DRAPES - DEEP GREEN VELOUR,
FIREPROOF

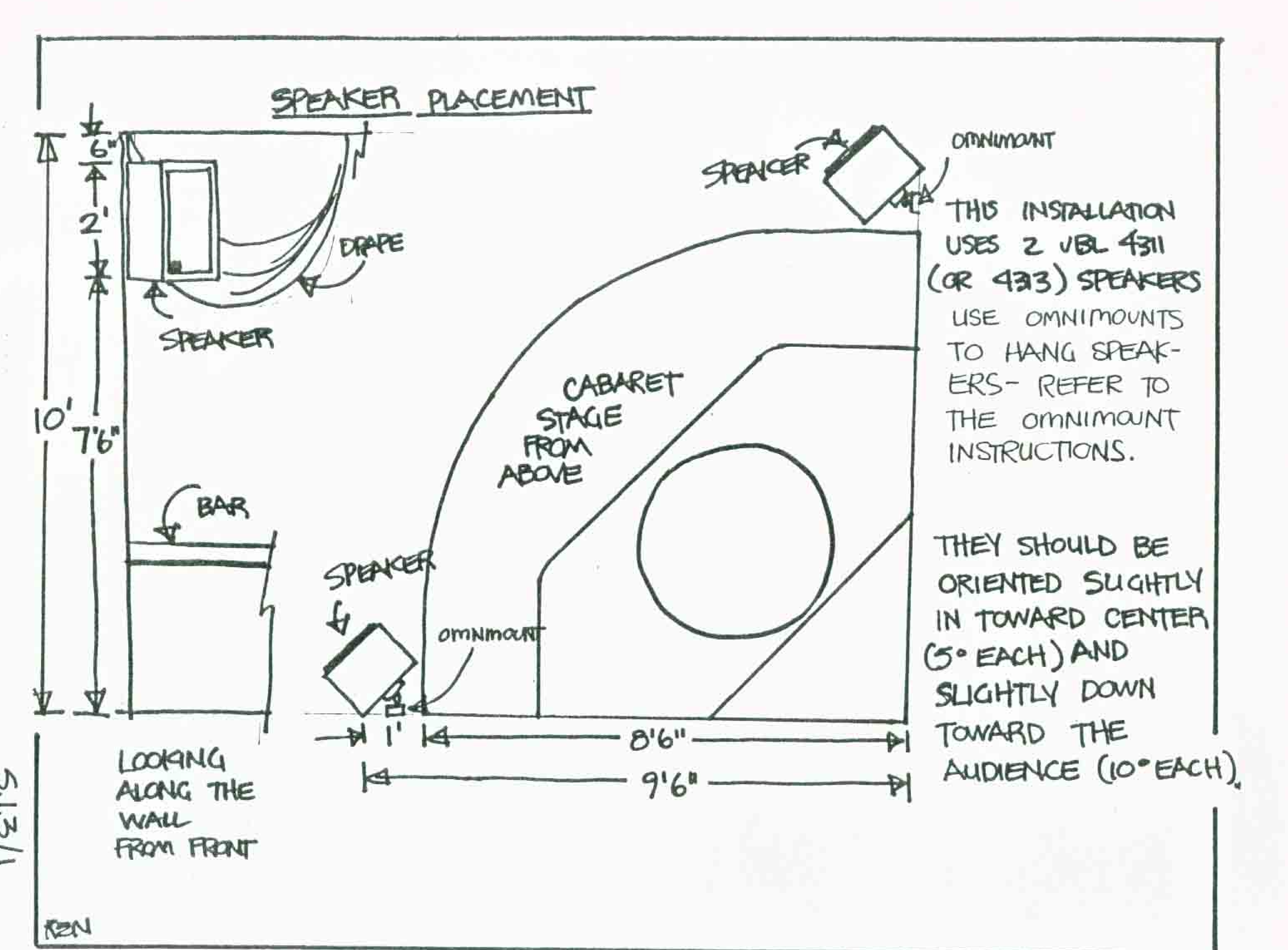
BAR - FORMICA FINISHED LAVENDER

CYBERAMICS DRAPE - (AS NECESSARY)
BROWN POLYESTER, FIREPROOF
(OR BLACK, PER INSTALLATION
CEILING COLOR)

SECTION: 5.1.3

DESCRIPTION:

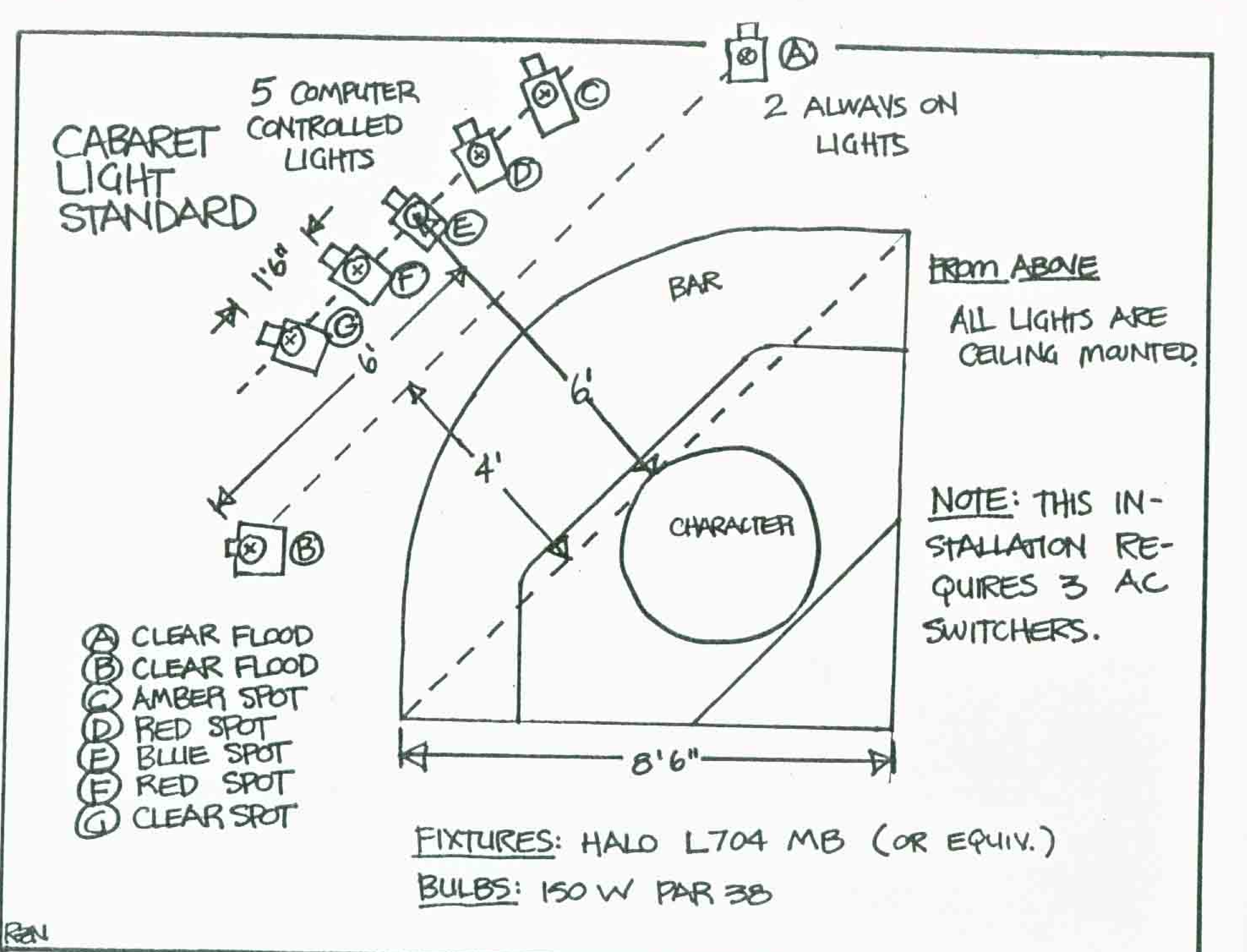
Speaker Placement


SPEAKER PLACEMENT
6"
2'
10'
7'6"
DRAPE
SPEAKER
BAR
LOOKING ALONG THE WALL FROM FRONT
SPEAKER
OMNIMOUNT
SPEAKER
OMNIMOUNT
CABARET STAGE FROM ABOVE
1'
8'6"
9'6"
THIS INSTALLATION USES 2 JBL 4311 (OR 4313) SPEAKERS
USE OMNIMOUNTS TO HANG SPEAKERS- REFER TO THE OMNIMOUNT INSTRUCTIONS.
THEY SHOULD BE ORIENTED SLIGHTLY IN TOWARD CENTER (5° EACH) AND SLIGHTLY DOWN TOWARD THE AUDIENCE (10° EACH).
RZN

SECTION: 5.1.4

DESCRIPTION:

Lighting


CABARET
LIGHT
STANDARD
5 COMPUTER
CONTROLLED
LIGHTS
2 ALWAYS ON
LIGHTS
A
B
C
D
E
F
G
1'6"
6'
6'
4'
BAR
CHARACTER
8'6"
FROM ABOVE
ALL LIGHTS ARE
CEILING MOUNTED.
NOTE: THIS IN-
STALLATION RE-
QUIRES 3 AC
SWITCHERS.
A CLEAR FLOOD
B CLEAR FLOOD
C AMBER SPOT
D RED SPOT
E BLUE SPOT
F RED SPOT
G CLEAR SPOT
FIXTURES: HALO L704 MB (OR EQUIV.)
BULBS: 150 W PAR 38
RGN

LIGHT	HALO FIXTURE	OR	CAPRI FIXTURE*	BULB	COLOR
A	L704MB		CT140 Black	75W Par 38 FL	Clear
B	L704MB		CT140 Black	75W Par 38 FL	Clear
C	L704MB		CT140 Black	150W Par 38 SP	Amber
D	L704MB		CT140 Black	150W Par 38 SP	Red
E	L704MB		CT140 Black	150W Par 38 SP	Blue
F	L704MB		CT140 Black	150W Par 38 SP	Red
G	L704MB		CT140 Black	150W Par 38 SP	Clear

* On weighted Trac Base #C23

SECTION: 5.1.5

DESCRIPTION:

Room Lighting

Cabaret (Dolli & Artie)

The cabarets have these fixtures:

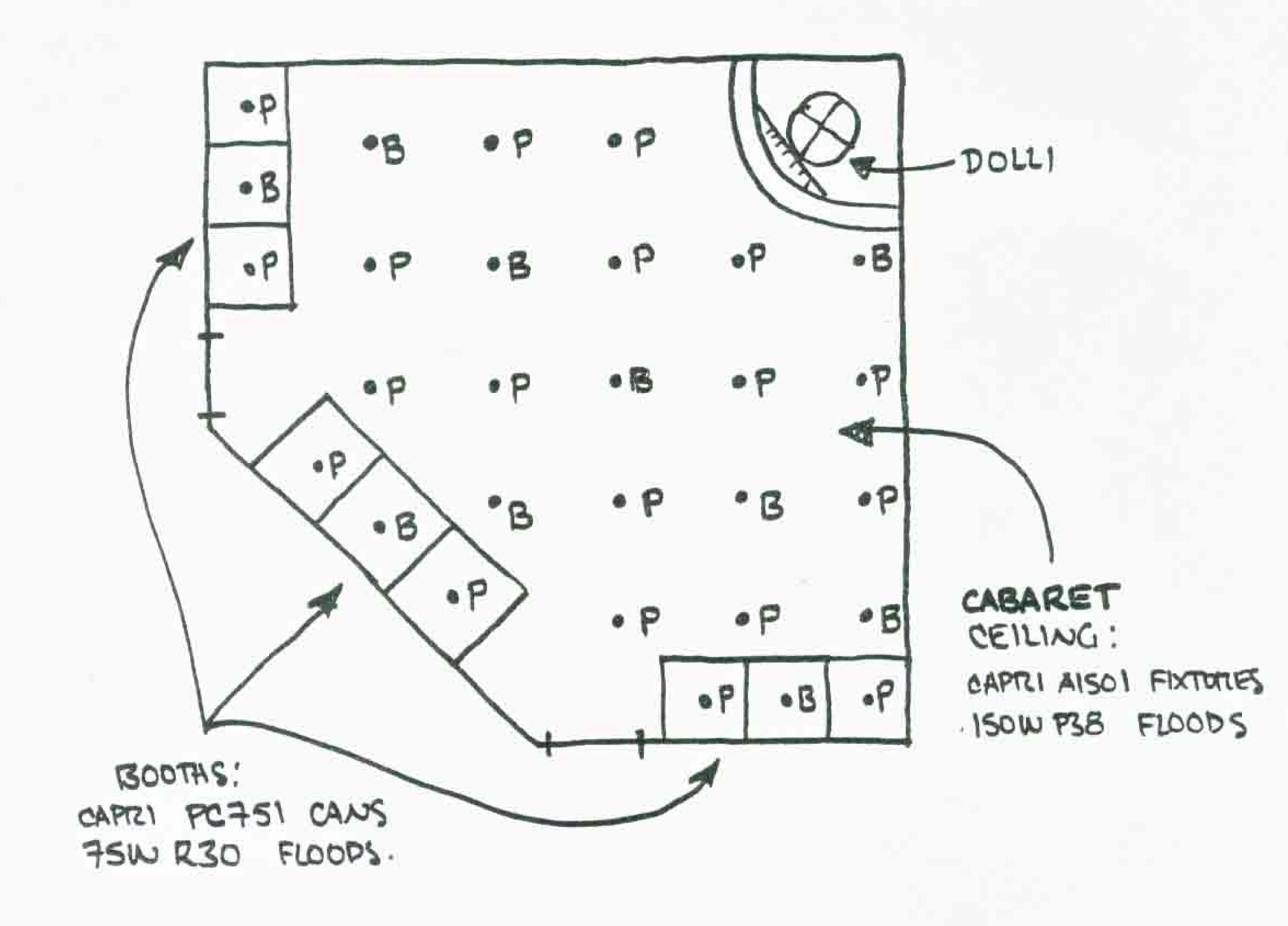
Ceiling: Capri A1501M with 150W P38 floods.

Booths: Capri PC751 cans with 75W R30 floods.

The cabarets should have pink and blue bulbs. Note: Pink is not red!

The cabarets should have 2 pink bulbs for every 1 blue one, otherwise it will be too dark. See Fig. C.

FIG. C. CABARET



P= PINK
B= BLUE

SECTION: 5.2

DESCRIPTION:

Dolli Dimples

SECTION: 5.2.1.

DESCRIPTION:

Character Placement

CHARACTER PLACEMENT

IN THIS INSTALLATION THE CHARACTER IS CENTERED BEHIND A FORMICA BAR.
MOST IMPORTANT IS TO ACHEIVE A REALISTIC HAND ACTION ON THE PIANO KEYBOARD. HANDS SHOULD BE EVEN WITH ONE ANOTHER AND ABOVE THE KEYS IN PLAYING POSITION.

KEN

SECTION: 5.2.3

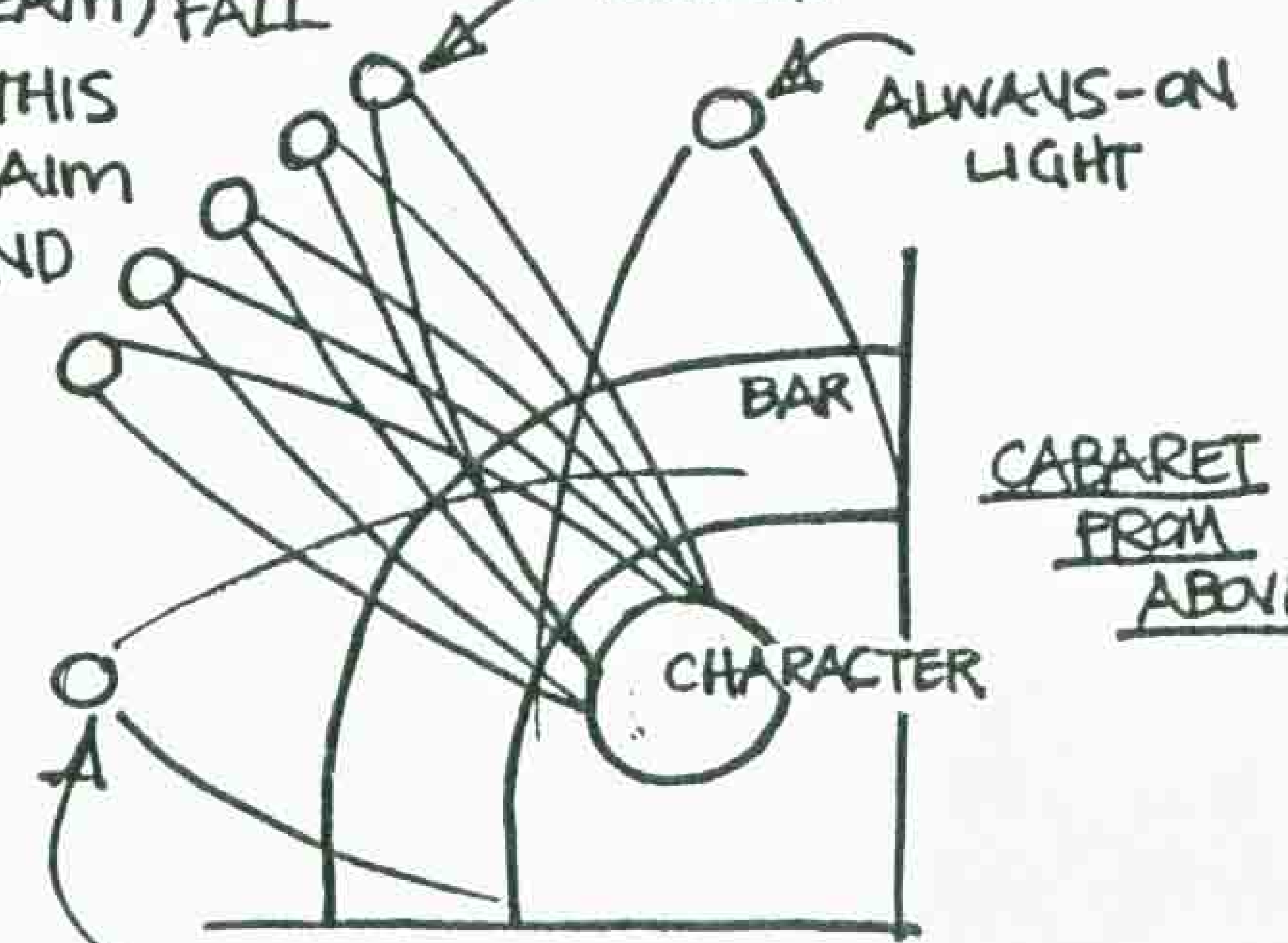
DESCRIPTION:

Light Focus

LIGHT FOCUS

THIS INSTALLATION USES 5 COMPUTER CONTROLLED LIGHTS AND 2 ALWAYS-ON LIGHTS. THE 5 LIGHTS ARE SPOTS AND SHOULD BE FOCUSED SO THAT THEIR "HOT SPOTS" (OR BRIGHTEST BEAM) FALL ON THE CHARACTERS FACE. THIS TAKES 2 PEOPLE; ONE TO AIM THE LIGHT AND ONE TO STAND IN THE SPOTLIGHT AND LOOK FOR THE "HOT SPOT"!

THE ALWAYS-ON LIGHTS ARE FLOODS AND SHOULD BE GENERALLY AIMED TO PROVIDE EVEN ILLUMINATION OF THE CHARACTER FROM THE SIDES, BALANCING THE FRONT LIGHTS.



RGN

SECTION: 5.3

DESCRIPTION:

Artie Antlers

SECTION: 5.3.1

DESCRIPTION:

Character Placement

CHARACTER PLACEMENT

IN THIS INSTALLATION THE CHARACTER IS CENTERED BEHIND A FORMICA BAR.
MOST IMPORTANT IS TO ACHEIVE A REALISTIC HAND ACTION ON THE PIANO KEYBOARD. HANDS SHOULD BE EVEN WITH ONE ANOTHER AND ABOVE THE KEYS IN PLAYING POSITION.

RIGHT HAND
KEYBOARD
LEFT HAND
CHARACTER
CENTER LINE

CABARET FROM ABOVE

KEN

SECTION: 5.3.3

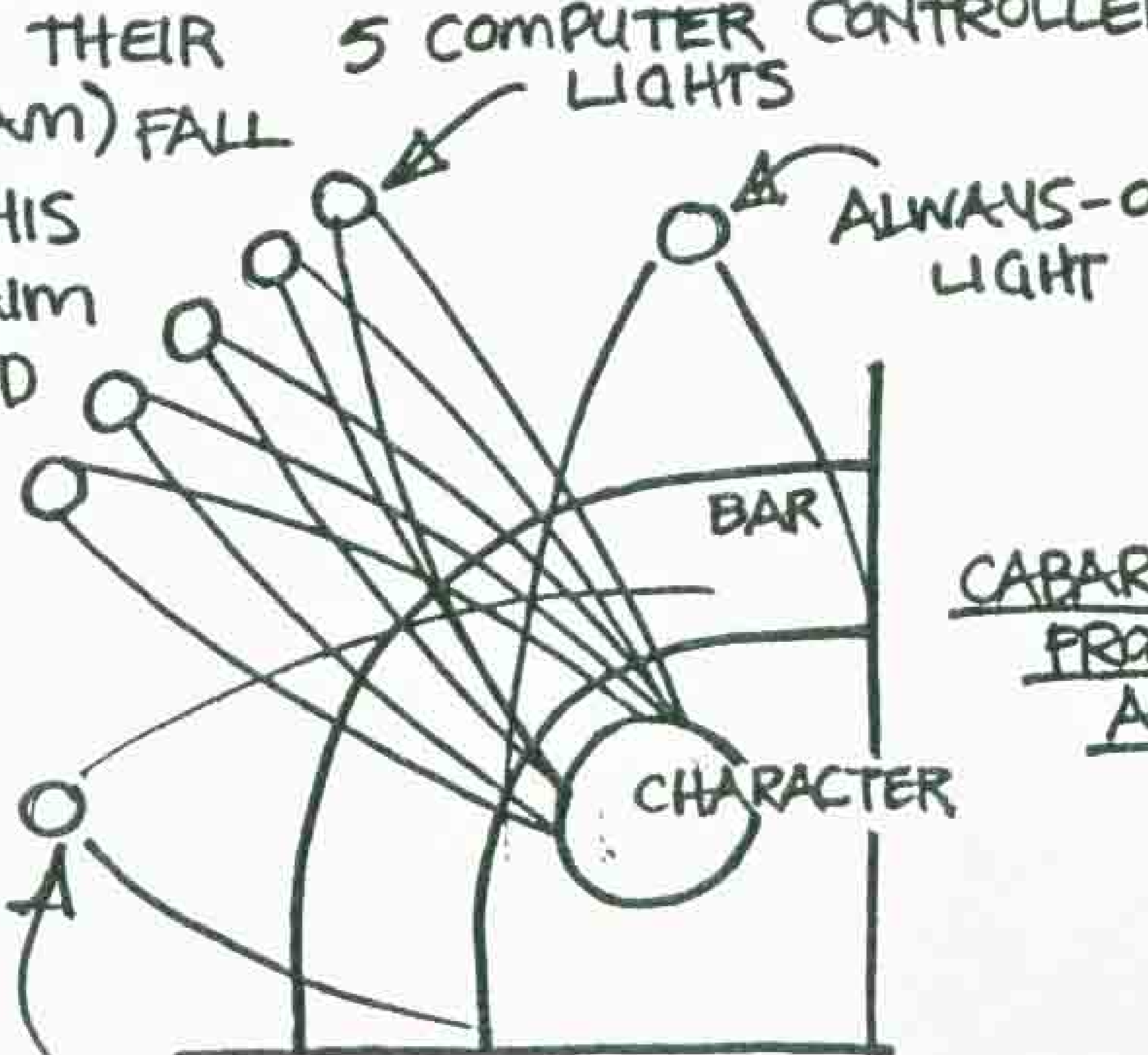
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REN

This section is to be completed soon

PIZZA TIME THEATRE INC.
THEATRICAL STANDARDS MANUAL

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